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नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

"I dwell not in Vaikuntha, nor in the hearts of Yogins nor in the Sun; (but) where my bhaktas sing, there be I, Narada!"

Edited by:

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OURSELVES

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THE 63RD MADRAS MUSIC CONFERENCE
OFFICIAL REPORT

THE OPENING DAY

17—12—1989

The 63rd Annual Conference of the Music Academy, Madras was held at the T.T. Krishnamachari Auditorium in the premises of the Academy, 306, T.T.K. Road, Madras from the 17th December 1989 to 1st January 1990. The Conference was inaugurated by Sangita Kalanidhi D. K. Pattammal.

The inaugural function began with the singing of prayer by Smt. Malathi Janardhanan and Kumari V. Girija, of the Teachers College of Music, Music Academy.

MESSAGES

Sri T. S. Parthasarathy, Secretary, read messages from the President of India, Sri R. Venkataraman, the Governor of Tamil Nadu, Dr. P. C. Alexander and the Chief Minister, Dr. Kalaignar M. Karunanidhi.

The President of the Academy, Sri T.T. Vasu, welcomed the distinguished guests, members of the Academy and the public. In his address, Sri Vasu said :

" Sangita Kalanidhi Smt. D. K. Pattammal, Vidvan Maharajapuram Santhanam, Members of the Advisory Committee, distinguished invitees, ladies and gentlemen :

I have great pleasure in extending a hearty welcome to all those present here to this 63rd Conference of the Music Academy.

We are particularly grateful to Sangita Kalanidhi Smt. D. K. Pattammal for so kindly agreeing to inaugurate this Conference. Smt. Pattammal's name is synonymous with all that is chaste, all that is classical and all that is traditional in Carnatic music. Exceptionally musical from her childhood, and gifted with a firm.

musical voice, her precocity was evident even when she was twelve. Her supremacy in the music field is neither accidental nor contrived. Smt. Pattammal is one of those fortunate few on whom God has bestowed some rare aesthetic gifts. These rare gifts acquired many-sided brilliance through prodigious concentration and effort and have secured for her a distinctive stature and standing in the world of Carnatic music. Her uncompromising fidelity to Sampradaya has been recognised and admired by doyens in the field of music. She has been regularly performing at this Academy for over four decades and has not been accepting any honorarium whatever. She has also been our wellwisher and we could not have chosen a better person to inaugurate our 63rd Conference. I extend to her a warm welcome.

I also welcome Vidwan Maharajapuram Santhanam who has been unanimously chosen to preside over this Conference. Vidwan Santhanam is the legatee to a glorious musical tradition which his father Viswanatha Iyer had inherited from the Umayalpuram school of the direct lineage of Tyagaraja. Viswanatha Iyer was a legend in his life time and was known as the 'monarch of alapana'. There was depth and a sensuous appeal in his vision of ragas. He presided over our Conference in 1945 and received the title of Sangita Kalanidhi. After a gap of 44 years his son will be presiding over this year's Conference, this being the first time when a son receives this honour four decades after his father had received it.

Vidwan Santhanam has carved for himself a niche of eminence in the sphere of Carnatic music by hard work and a single-minded devotion to the art. He has shaped a style of his own by assimilating the best elements of the style of his father as well as those of other veterans. It is a happy blend that is at once attractive, popular and pleasing. He is today at the apex of his career as a musician and we are happy that we are honouring him at a very appropriate time. I extend our welcome to him and thank him for agreeing to preside over this year's Conference.

The efforts of the Academy are so wide-ranging that they touch the classical music world at many levels. Our Academy is a Sabha like so many other sabhas. But it has far outgrown that condition and has developed dimensions which impart classical grace to every art form it promotes, a human face to every activity it aims to help musicians and a technical and technological excellence in everything it does to improve the acoustic condition of the auditorium and maximise listener comfort. Our Conferences are known all over the globe and attract scholars and researchers from many countries abroad. Our music and dance recitals bear the stamp of excellence and therefore attract connoisseurs from all quarters. Then we have our College of Music where facilities for advanced specialisation are available. There is a Library with a collection of rare books on music, Carnatic and others. And efforts are also on to promote understandlng with other systems of music. The journal published by the Music Academy and the publications it brings out periodically provide ample evidence of its interest in the promotion of research into our classical musical heritage. The scholarships awarded to deserving students and the competitions held periodically to spot out and encourage outstanding talent provide further proof of its abiding interest in preserving and embellishing the inherited tradition. Besides these, the Academy has instituted many awards for excellence in music. We have also instituted insurance and pension facilities for musicians on whom Saraswathi had smiled and Lakshmi had remained cold. These activities have raised the stature and standing of the Music Academy in India and abroad and have conferred on it the status of a real Academy with an imperceptible but felt liaison with the Gandharva Loka-the mythological world of all arts and music.

I would very much like to invite you to view, in this background, two programmes that were conducted in this auditorium in February this year as part of the Festival of France in India. These programmes opened out a window into the cultural heritage of France.

The National Academy of Sciences in New Delhi arranged a dance-drama programme by Smt. Chitra Visweswaran and party on November 14, 1989. This was to commemorate the centenary of the birth of Pandit Jawaharlal Nehru and the feature appropriately dealt with "AKSHAYADHARA" on the river Ganga about which Nehru had written memorable prose-poems.

This year too the Academy celebrated the Jayanti of great composers like Tyagaraja, Muthuswami Dikshitar, Syama Sastri and Purandaradasa with music recitals by senior musicians. Harikatha too was given a place of prominence through two recitals, one of which, on the New Year's day, was in Sanskrit.

The Academy has so far been a forum for musicians who have achieved distinction in the world of Carnatic music. Thanks to the generous sponsorship of Sri Obul Reddy of Indo National Ltd., we organised a 'Spirit of Youth' Festival in October in which nearly 50 young and promising musicians and dancers including accompanists were given an opportunity to exhibit their talents. The attendance was gratifying and on many days the hall was full to capacity. What Sri Obul Reddy started has now been carried forward by Smt. and Sri Suresh Krishna who have, in the hallowed name of the late Smt. Ambujam Krishna, mother of Sri Suresh Krishna, herself a great composer and patron of music and musicians, instituted awards for young hopefuls. Incidentally, while I was in Delhi, Sangita Kalanidhi Semmangudi Sri Srinivasa Iyer, whom I always refer as Guruji, taught me one of the compositions of Smt. Ambujam Krishna, MAAMAVA MAADHAVA. It is fitting that the memory of this great composer and patron of music should be preserved by the members of her family.

An interesting programme of talks and lecture demonstrations has been drawn up for this Conference in which musicians and scholars from abroad will be taking part. In connection with the 81st birthday celebrations of the late Dr. V. Raghavan, the 'Samskrita Ranga', founded by him will be presenting scenes from

his Sanskrit play, 'Anarkali'. A dance feature on Siva by a Canadian dancer, another on Tyagaraja by a dancer from Bombay and a depiction of Ashtanayikas by a Kalakshetra group are some of the other highlights.

As the Academy grows, the problems confronting it also increase and multiply. The Mini Hall needed attention in order to make it fit for use as a forum for dance and other compact music and other programmes. So, an extension of the Mini Hall stage has been taken up and we hopefully expect to complete it by end of March 1990.

The compressor in the airconditioning system failed during the 'Spirit of Youth' festival. We have initiated steps to replace the compressor and cooling towers to make the airconditioning effective during summer. We are grateful to BLUE STAR for taking up the contract for maintenance at a concessional rate and to Mr. G. Srinivasan of Aerocool for his valuable help and advice.

To meet these unexpected and additional but necessary expenditure, we issued an appeal to our patron and donor members for an interest free deposit for three years. I am not very happy to inform you that the response to this appeal has not been very encouraging. As these improvements will cost us Rs. 5 to Rs. 6 lakhs, may I once again appeal to the music loving patrons to extend their support ?

As you will observe, we have fixed marbles on the staircase outside and M/s. Murudeshwar Ceramics, Hubli, have been kind enough to donate Naveen ceramic tiles for our bathrooms below the Mini Hall. I thank them for their kind gesture.

That the seating capacity of the Academy auditorium needs to be improved has been powerfully highlighted by the unprecedented demand for season tickets this year and our difficulty in meeting this demand, We request people who have not been accommodated to kindly bear with us this time. We are trying

to solve this problem to some extent and we hope to be able to do something in this matter before the commencement of the 1990 season.

The Sadas this year will be presided over by Sangita Kalanidhi Dr. M. L. Vasanthakumari. It is needless for me to introduce Dr. MLV to this audience. She is an artiste who belongs to the great musical jineage and she is one of the front-ranking Carnatic musicians. It is fitting that she should guide the proceedings of this year's Sadas.

I would take this opportunity to felicitate Vidvans Titte Krishna Iyengar and R.K. Venkatarama Sastri who were conferred the Sangeet Natak Akademi Awards this year,

I offer my hearty thanks to the advertisers and sponsors for so generously coming forward to help this institution and promote a cause which stands for the preservation and promotion of the grand Carnatic music tradition handed down to us.

Thank you ".

INAUGURAL ADDRESS

Sangita Kalanidhi D. K. Pattammal delivered her inaugural address in which she said :

" எல்லோருக்கும் முதற்கண் என் வணக்கங்கள் :

இந்த சென்னை சங்கீத வித்வச் சபைத் தலைவர் திரு. டி, டி. வாசு அவர்கள், உப தலைவர்கள், காரிய தரிசிகள், செயற்குழு அங்கத்தினர்கள் யாவருக்கும், இந்த 63வது ஆண்டு விழாத் தலைவர் ஸ்ரீமஹாராஜபுரம் சந்தானம் அவர் களுக்கும், மேடைமீது அமர்ந்திருக்கும் மற்றவர்களுக்கும், இங்கு கூடியிருக்கும் சங்கீதவித்வான்கள், வித்து ஷிகள் மற்றும் வித்வத் சபை அழைப்பிற்கு வருகைதந்து கூடியிருக்கும் ரசிகப்பெருமக்க ளுக்கும் எனது பிரத்யேகமான வணக்கங்கள்.

இந்த 63வது ஆண்டு விழாவில் கலந்துகொள்ளவும், அதைத் துவக்கிவைக்கவும் என்னை அழைத்துள்ள திரு. டி. டி. வாசுவின் தலைமையில் செயற்படும் குழுவினர் யாவருக்கும் என் நன்றி. நான் இந்த வித்வத் சபை ஆண்டு விழாக்களில் தொடர்ந்தார்ப் போல் 54 வருடங்களாகக் கலந்துகொள்ள அனுக்ரஹித்துள்ள ஆண்டவனுக்கு நன்றி செலுத்தி, என் அநந்தகோடி நமஸ்காரங் களையும் அவருக்கு சேர்ப்பிக்கின்றேன்.

இந்த விழா வருஷத்திற்கு ஒரு தரம் என்று சொல்லும்போது ஒவ்வொரு விழாவிற்கும் இடையில் ஒரு ஆண்டு இடக்கிறது. ஆனால் நடைமுறையில் என்னைப் போன்றவர்களுக்கு இது அடுத்து அடுத்து உடனுக்குடன் வருவதுபோல் உணர்ச்சி ஏற்படுகிறது. ஏன், என்ற கேள்வி எழும்பொழுதுதான் காரணம் புலப்படுகிறது. என்னைப்போன்ற சங்கீதத்துறையில் ஈடுபட்ட வர்களுக்கு, இந்தவிழா, ஒரு மகத்தான சங்கீதக் கோயில் உள்ள சரஸ்வதி அன்னையின் உற்சவம்போல் தோன்றுகிறது. அந்த உற்சவத்தில் பங்குகொள்ளும் என்னைப் போன்றவர்களுக்கு வருடா வருடம் ஏதாவது புதிய கீர்த்தனங்களோ, அல்லது புதிய பல்லவியோ பாடவேண்டுமென்று ஆர்வம் ஏற்படுகிறது. இப்படி யோசித்துவரும் பொழுது ஒரு வருடம் ஆகிவிடுகிறது. ஆகை யினால் இந்த விழாக்களுக்கு இடையில் ஒரு வருடம் போவதே தெரியாமல் உடனுக்குடனேயே வருவதைப்போன்ற பிரமை ஏற்படுகிறது.

இப்படி மிக உற்சாகத்தைக் கொடுத்து நல்லமுறையில் சுத்த கர்நாடக சங்கீதத்திற்காக உழைத்துவரும் இந்த சென்னை வித்வத் சபையை மனமார வாழ்த்துவது நம் கடமை என்று நான் சொல்ல விரும்புகிறேன். என் சகோதர, சகோதரிகளும் இதை ஒப்புக் கொள்வார்கள் என நம்புகிறேன். இந்த வித்வத் சபை இன்னும் பல்லாண்டுகளுக்கு சிரஞ்ஜீவியாகயிருந்து இதே மாதிரி யான சேவையை மேலும், மேலும் செய்ய இறைவன் அருள்புரிய வேண்டுமென்று நான் பிரார்த்தித்துக் கொள்கிறேன்.

இந்த சந்தர்ப்பத்தில் சங்கீத விஷயமாக ஒன்றிரண்டு வார்த் தைகள் சொல்ல விரும்புகிறேன். தொன்று தொட்டு நம் நாட்டில் சங்கீதத்தை ஒரு கலையாக மட்டுமின்றி அதை ஒரு யோக மாகவோ, சாதனையாகவோ கருதுவது மரபு. சங்கீதத்தை சுலபமாக கற்பது எளிதல்ல. சுலபமாவதுமல்ல. பிள்ளைப்பிராயத் திலிருந்தே தீவிர முயற்சி தேவைப்படுகிறது. சங்கீதக் கலையில்

ஆக்கமென்பது பக்திக்குச் சமானம். கடவுளுக்கு சங்கீதம் ஒரு உபசாரம். ஒரு அர்ப்பணம். அது செவிக்குமட்டுமல்லாமல் இறை பணியும் ஆகும். புரந்தரதாஸர், மும்மூர்த்திகள் மற்றும் பல வாக்கேயகாரர்களும், பல பெரியோர்களும் இதை வலியுறுத்தி யுள்ளார்கள். சங்கீதத்தின் மேன்பாடு பற்றியும், தூய்மை பற்றியும் எவ்வளவோ சொல்வோம். இவ்வளவு தொன்மை வாய்ந்த நம் சங்கீதம் க்ஷீணித்துவிட்டதென்று ஒரு அபிப்பிராயம் தெரிவிக்கப்பட்டு வருகிறது. ஒரு நாளும் க்ஷீணிக்காது க்ஷீணிக்கவும் முடியாது என்பது திட நம்பிக்கை. ஏனெனில், நம் முன்னோர்களாலும், பல பெரியோர்களாலும் அஸ்திவாரம் போட்டு எழுப்பிய பெரும் கற்கோட்டையாகவும், கோயிலாகவும் இதைக் கருதுகிறேன். யாவராலும், எவ்விதத்திலும் இதற்கு ஒரு அழிவும் ஏற்படுத்த முடியாது. சில சிறிய குறைபாடுகள், தரக் குறைவுகள் தற்சமயம் ஏற்பட்டிருந்தாலும் கூட சங்கீதம் நிறையப் பரவியிருக்கின்றது; அதனால் இந்த தெய்வீகக் கலைக்கு ஒரு நாளும் அழிவு ஏற்படாது. இது திண்ணம்.

இக்காலத்தில் சங்கீதம் பயிலும் வித்யார்த்திகளுக்கு வேண்டிய அறிவு ஆர்வம் ஆசை ஊக்கம் எல்லாம் இருக்கின்றன. இருந்தும் சிறிதளவு பொறுமையும் தேவை. அவசரப்படக் கூடாது. கலையைக் கற்றுக்கொள்ளும் ஒரே நோக்கம் தான் வேண்டும். எவ்வளவோ ராகங்கள், தாளங்கள், கீர்த்தனைகள் உள்ளன. அவைகளை கற்றுக் கொண்டு கலையை விருத்திசெய்து கொள்ளுவதே நோக்கம் கொண்டு பயில வேண்டும் என நான் கருதுகிறேன். கலை தெய்வீகமானபடியால், மனத்தில் படியும்படி பாடவேண்டும் நாபி, ஹிருத்கண்ட ரஸன என்று தியாகய்யர் சொன்னமாதிரி நாபியிலிருந்து கர்நாடக சங்கீதம் வரவேண்டும். நாபிக்குமட்டும் இருந்தால் போதாது, ஹிருதயத்தையும் தொட்டு நினைவில் நிற்கவேண்டும்.

இந்த 63வது ஆண்டு விழாவிற்கு தலைமை தாங்கப்போகும் ஸ்ரீமஹாராஜபுரம் சந்தானம், ஒரு பெரிய பரம்பரையில் வரும் வித்வான். எனக்கு அவருடைய தகப்பனார் காலத்திலிருந்தே அந்தக் குடும்பத்துடன் பழக்கம் உண்டு. அவர் தலைமையில் இந்த ஆண்டுவிழா வெற்றிகரமாக நடக்குமென்பது நிச்சயம். ஆண்டவன் அவருக்குத் துணையாகயிருந்து நல்லமுறையில் விழாவை நடத்தி முடித்துக் கொடுக்க பிரார்த்திக்கிறேன்.

இப்பொழுது இந்த 63வது ஆண்டு சங்கீத வித்வத் ஸபை விழாவை மிக மகிழ்ச்சியுடன் துவக்கிவைக்கிறேன்.

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VOTE OF THANKS

Sri T. S. Parthasarathy, Secretary of the Academy, proposed a vote of thanks.

ELECTION OF PRESIDENT

Vidvan T. Visvanathan proposed Vidvan Maharajapuram V. Santhanam to be the President of the 63rd Conference. The proposal was seconded by Sangita Kalanidhi B. Rajam Iyer. Vidvan Maharajapuram Santhanam then delivered the following Presidential address.

மகாநாட்டின் தலைவர் வித்வான் ஸ்ரீ மகாராஜபுரம் ஸந்தானம் அவர்களின் தலைமை உரை

பெருமதிப்பிற்குரிய ஸங்கீத கலாநிதி D. K. பட்டம்மாள் அவர்களுக்கும், ஸங்கீத வித்வத் சபையின் நிர்வாகிகளுக்கும், மேடை மீது வீற்றிருக்கும் அன்பர்களுக்கும், இங்கு வருகை தந்திருக்கும் ரசிகப் பெருமக்களுக்கும் எனது பணிவான நமஸ்காரங்கள்.

ஸம்ப்ரதாயமான சுத்தமான ஸங்கீதத்திற்குப் புகழ் பெற்ற வரும். கர்நாடக ஸங்கீத உலகின் பரிபூர்ணமான அபிமானத்தையும், நன்மதிப்பையும் பெற்றவருமான ஸங்கீத கலாநிதி பட்டம்மாள் அவர்கள் நான் தலைமைவகிக்கவிருக்கும் இந்த 63வது மாநாட்டைத் துவக்கி வைத்ததை என்னுடைய பெரும் பாக்கியமாகவே கருதுகிறேன்.

கர்நாடக சங்கீத வித்துவான்களுக்கு, வாழ்க்கையில் குறிப்பிடத்தக்க வாய்ப்புக்கள் பல ஏற்படும். நிறைய திருப்பு முனைகளும் வரும், மிகப் பெரிய கௌரவங்களும், பாராட்டுக்களும் கிடைக்கும். ஆனல் 'மியூசிக் அகாடமி' என்று குறிப்பிடப் படும் சங்கீத வித்வத் சபையின் விருதுக்குத் தனி மதிப்பு உண்டு. அதைச் சங்கீத வித்துவான்களே விரும்பி ஏற்று தனிச்சிறப்பும் தனி மகிழ்ச்சியும் அடைவார்கள். அதன் மதிப்பு அலாதியானது, ஒரு சங்கீத வித்துவானின் வாழ்க்கையில், தன் தொழிலுக்கும் திறமைக்கும் கிடைக்கும் அங்கீகாரமாக அதை ஏற்றுப் பெருமை கொள்ளச் செய்யும் விருது அது. ஏனென்றால் 'மியூசிக் அகாடமி' இந்தியக் கலாசாரத்தின் முக்கிய அம்சமான இசையைப் பேணிக் காக்கும் பாதுகாவலரின் நிலையில் இருக்கிறது. அப்படிப்பட்ட உன்னதமான நிறுவனத்தின் அரங்கில், எல்லை இல்லாத நன்றியுணர்வோடும், மிகுந்த பணிவோடும், நான் உங்கள் முன் நிற்கிறேன்.

அகாடமிக்கு நான் நன்றி சொல்லுவதற்கு முன்னால், கர்நாடக இசை உலகின் ரசிகர்களுக்கு எல்லாம் முதலில் என் நன்றியைச் செலுத்துகிறேன். இந்தச் சிறப்புமிக்க விருது கொடுத்து என்னைக் கௌரவிக்கும் அகாடமிக்கு என் மனமார்ந்த நன்றி.

இதன் தலைவராக திரு. டி. டி. வாசு அவர்கள் இருப்பதால் மியூசிக் அகாடமி'யின் முன்னேற்றம் பிரமிக்கத்தக்க வகையில் இருந்து வருகிறது. இதன் வளர்ச்சியிலும் புகழிலும் இடைவிடாமல் கவனம் செலுத்தி வருகிறார் திரு. டி. டி. வாசு.

அவருக்கும், காரியதரிசிகளுக்கும், பிற நிர்வாக உறுப்பினர் களுக்கும் என் நன்றியை இந்தச் சமயத்தில் தெரிவித்துக் கொள்கிறேன்.

தியாகராஜரின் சிஷ்ய பரம்பரையைச் சேர்ந்தவன் என்று நான் உண்மையிலேயே பெருமைப்படுகிறேன். ஆமாம், தியாக ராஜரின் சிஷ்ய பரம்பரையில் மூன்றுவதாக வந்த உமையாள்புரம் ஸ்ரீ சுவாமிநாத அய்யர் அவர்களுடைய மேதா விலாசத்தையும் தியாகராஜர் கீர்த்தனைகளை அவர் பாடிப் பரப்பிய பணியையும் போற்றிப் பாராட்டும் வகையில் 1936ல் அவருக்கு 'சங்கீத கலாநிதி' விருது வழங்கிப் பெருமைப்படுத்தியது 'மியூசிக் அகாடமி'. அவருடைய சிஷ்யரும். எனது குருவும், அருமைத் தகப்பனாரும் ஆன மகாராஜபுரம் விசுவநாதய்யர், தமது திறமை யால் பின்னல் வேகத்தில் உச்ச நிலை அடைந்து, சங்கீத உலகில் உன்னத ஸ்தானம் வகிக்கக் காரணமே, அவர் உமையாள்புரம் ஸ்ரீ சுவாமி நாதய்யரிடம் செய்த குருகுல வாசம்தான். என் குருவும், தகப்பனாரும் ஆன மகாராஜபுரம் விசுவநாதய்யர் அவர் களுக்கு 1945ல் 'சங்கீத கலாநிதி' விருது வழங்கிச் சிறப்பித்தது 'மியூசிக் அகாடமி'.

இப்படிப்பட்ட ஒப்பற்ற முன்னோர்களின் மேதா விலாசத் தையும், பெருமையையும், கௌரவத்தையும் நன்றாகப் புரிந்து கொண்டு, என் தகப்பனாருக்கு விருதுகிடைத்து கிட்டத்தட்ட நாற்பத்தைந்து வருடங்களுக்குப் பிறகு, அவர்களின் அடிச் சுவட்டில் தடம் பதித்து வந்த நான், இப்போது விருது பெற உங்கள் முன் மிகுந்த அடக்கத்துடன் நிற்கிறேன்.

இசை உலகில் தனிச் சிறப்புடன், கலைஞனின் கலைஞ்ஞக கர்நாடக சங்கீதத்தின் சிகரமாக, எண்பது வயதிலும் குறை வில்லாது பாடி, நம்மை எல்லாம் மகிழ்விக்கிற பெரியவர் திரு. செம்மங்குடி சீனிவாசய்யர், அவர் எனது தகப்பனாரின் பிரதம சிடர். அந்த சிஷ்யத் தன்மை காரணமாக, எனது குருவா கவும் உடன் பிறவாத தமையனாராகவும் விளங்கிவரும் 'சங்கீத கலாநிதி' திரு. செம்மங்குடி சீனிவாசய்யர் அவர்களுக்கு நான் தலை வணங்குகிறேன்.

எனது அருமை ரசிகர்களே, நம்புங்கள்: என் இசை வாழ்க் கையில், இப்பேர்ப்பட்ட முன்னோர்களுக்கும், மேதா விலாசத் துக்கும், வித்வத்துக்கும் பெயர் பெற்ற ஏராளமான இசை

வல்லுனர்களுக்கும், தலைசிறந்த, மிகச் சிறப்பான கர்நாடக இசைக்கும் தலை வணங்கிய பிறகுதான் மேடையில் அமருகிறேன்:

அதுபோலவே, இந்த வருடத்து மகாநாட்டுக்குத் தலைமை தாங்கவேண்டிய நான் என்னுடைய கருத்துக்களை, அகங்காரம் ஏதும் இன்றி, மிகுந்த தாழ்மையுடன் சமர்ப்பித்துக் கொள்ளுகிறேன்.

1. அகாடமியின் செயல்கள் அன்று முதல் இன்றுவரை எந்தப் பாகுபாடும் இல்லாமல், தகுதிக்கு முக்கியத்துவம் கொடுத்து வந்திருப்பதால். அதன் மூலம் இன்று பிரபலமடைந்த வித்துவான்கள் பலர் இருப்பதைப் பார்க்கலாம். எந்தெந்தச் சமயத்தில் செய்யவேண்டுமோ அந்தந்தச் சமயத்தில் வித்வத்துக்கு மதிப்புக் கொடுத்து வந்திருக்கிறது 'மியூசிக் அகாடமி'.

உதாரணமாக, நான் என்னையே இங்கு குறிப்பிடுகிறேன்.

மூன்று மணிக் கச்சேரி—முதலில், பிறகு எட்டு மணி, அதன் பிறகு ஐந்து மணி.

இப்போது 'சங்கீத கலாநிதி' விருது பெறும் வாய்ப்புடன் மகாநாட்டுத் தலைமை தாங்கும் பொறுப்பு ஏற்றிருக்கிறேன்.

2. ஸ்தாபனங்கள் தனி மனிதரைப் போல் இல்லாமல் வேறு பட்டு இருக்கின்றன என்று சொல்லவேண்டும். ஒரு கலைஞனை ஸ்தாபனம்தான் வளர்க்கிறது. தனி மனிதர் அல்ல. கலைஞனும் ஸ்தாபனத்திலிருந்துதான் சுடர்விட்டுப் பிரகாசிக்கிறான்.

3. கர்நாடக சங்கீதத்துக்கு இலக்கணம் தேவை. ஆனால் இலக்கணமே இசை ஆகிவிடாது. கர்நாடக சங்கீதத்துக்குச் சம்பிரதாயம் என்று ஒன்று உண்டு. இலக்கியத்தையும் அத்தோடு சேர்த்துக்கொள்ளலாம். ஆனால இலக்கியத்தை மட்டுமே வைத்துக்கொண்டு இசைக்கு நியாயம் செய்துவிடமுடியாது. இசையின் இலக்கணம், இலக்கியம் இரண்டையும் உணர்ந்திருப்பதோடு, சங்கீத ரசிகர்களின் நாடியும் கலைஞனின் கையில் இருக்கவேண்டும்.

4. இதற்குமுன் பல சங்கீத மேதைகள் 'சங்கீத கலாநிதி' யாக இருந்து வந்திருக்கிறார்கள். இசையின் இலக்கணத்தைத் தெரிந்து கொண்டு, அவர்கள் இசைத் துறைக்கு வரவில்லை. இசை

தெரிந்த பின்னர், இலக்கணமும் அவர்களுக்கு இயல்பாகவே வந்தது. அதற்கு முக்கிய காரணம், அவர்கள் குருநாதர்களுடைய மேதா விலாசத்துடன் சேர்ந்த இசையைக் கேட்டுக் கேட்டு, சம்பிரதாயமும் இலக்கண இலக்கியமும் அவர்கள் இரத்தத்திலேயே ஊறி வந்திருக்கின்றன. சாஸ்திரோக்தமான சங்கீதத்தையும் இனிமை, மென்மை, பாடுகிற முறை, அழகு இவற்றின் மூலம் வழங்கினால் ஆழ்ந்த, உயர்ந்த, ரசனையிக்க ரசிகர்களை உருவாக்க முடியும். ஆக, ரசிகர் குழாம் உருவாக்குவது நம் கையில்தான் இருக்கிறது.

5. ஒரு கலைஞனின் வெற்றி ஒரு அரண்மனை (Palace) போன்றது, சம்பிரதாயம் அதன் அஸ்திவாரம். புரந்தரதாசர், மும்மூர்த்திகள், பாபநாசம் சிவன், கோபாலகிருஷ்ண பாரதி போன்ற வாக்கேயகாரர்களின் கிருதிகள் அதன் தூண்கள், தெய்வீகம், பக்தி, ஆன்மீகம் இவை அதன் பூஜை அறை, ஜனரஞ்சகம் என்பது அரண்மனையிலுள்ள நந்தவனம். இலக்கணம் அரண்மனையைப் பாதுகாக்கும் அரண். இவைகள் ஒருங்கே சேர்ந்ததுதான் கர்நாடக சங்கீதம்.

6. நல்ல சங்கீதத்துக்கு விளம்பரம் தேவை இல்லை. அதற்கு உதாரணமாக, இன்றைய பிறவி மேதைகளைக் குறிப்பிடலாம். இவர்கள் இசை வழங்கும் அரங்குகள் நிறைந்து வழிவதை மகிழ்வுடன் சொல்லுகிறேன். நல்ல இசை ரசிகர்களை உண்மையில் ஈர்க்கிறது.

7. நமது கர்நாடக சங்கீதத்தில் வெறும் இசை மட்டுமே பிரதானம் அல்ல. ஆன்மீகமும், தெய்வீகமும் இதில் பின்னிப் பிணைந்திருப்பதால்தான், கர்நாடக இசை வாழ்க்கையோடு இணைந்த ஜீவனுள்ள இசையாகக் காலம் காலமாக இருந்து வருகிறது.

8. இப்போதைய கர்நாடக இசையின் நிலையை ஆராய்ந்து பார்த்தோமானால், இளைஞர்களின் பங்கு மிகுந்த முக்கியத்துவம் பெற்றிருக்கிறது, அவர்களிடம், சுருதி, லயம் எல்லாம் அமைந்திருப்பதோடு, ஏராளமான கீர்த்தனைகளை அவர்கள் அறிந்து வைத்திருக்கிறார்கள். அதனால் கர்நாடக இசை மறுமலர்ச்சி பெற்று உயிர்த்துடிப்புடன் வெளிக்கிளம்பியிருப்பது மட்டுமல்ல

இசையுலகில் புரட்சிகரமாகவும் இவர்கள் இயங்குகிறார்கள். இந்த நிலை எப்படி வந்தது ? திடீரென்று கிளம்பவில்லை எனபது உண்மை. முற்காலத்தில் வாழ்ந்தவர்கள், இசையில் இளைஞர்கள் ஈடுபடுவதை விரும்பி வரவேற்று உற்சாகப்படுத்தவில்லை. கலையை ஊக்குவிப்பதற்குப் பதிலாக, லோகாயதமான வாழ்க்கைபற்றிக் கவலைப்பட்டார்கள். இப்படி இருந்தும் இந்தத் தளைகளிலிருந்தும் கட்டுப்பாடுகளிலிருந்தும் ஊற்றாகக் கிளம்பிப் பீறிட்டுக் கொண்டு வந்த பிறவி மேதைகள், அன்றும் ஒரு சிலர் இருந்தனர். இன்றும் சிலரைப் பார்க்கிறோம் இப்போது கிளம்பியிருக்கிற பிறவி மேதைகள் வெளிப்படுத்தும் திறன், அவர்கள் பெற்றுள்ள புகழ் இங்கேயுள்ள இளம் தலைமுறையினரை ஈர்க்கிறது. அவர்களும் பங்குகொள்ள வேண்டும் என்ற ஈடுபாட்டுடன் முன் வந்திருப்பது, கர்நாடக இசையின் எதிர்காலத்தின்மீது நம்பிக்கை கொள்ள வைக்கிறது. இந்தப் பின்னணியில், அக்காலத்தையும் இக்காலத்தையும் ஒப்பிட்டுப் பார்த்தால் அக்காலத்தில் இசைக் கலைக்குப் பெற்றோரிடம் ஆதரவு இருக்கவில்லை. அதனால் ஒரு சிலரே முன்னுக்கு வர மூடிந்தது. இக்காலத்தில் பிறவி மேதைகள் தோன்றி வளர்ந்து இளம் வயதினரைக் கவர்ந்து விட்டார்கள். அவர்களுக்குப் பெற்றோரின் ஆதரவும் சபைகளின் ஆதரவும் கிடைத்திருப்பது மகிழ்ச்சிக்குரிய விஷயம். இந்த நிலை தொடரவேண்டும்.

9. அதிர்ஷ்டவசமாக, அநேக நிறுவனங்களில் உள்ள பல அதிகாரிகள் அல்லது நிர்வாகிகள். கர்நாடக சங்கீதத்தில் உள்ள ஆர்வம், ஈடுபாடு காரணமாக, தங்கள் நிறுவனத்தின் மூலம் இசைக்கு ஆதரவு கொடுக்க சபைகளைப் பயன்படுத்துகிறார்கள். இந்த அரிய சலுகையைப் பயன்படுத்தி, வளரும், வளர்ந்து கொண்டிருக்கும். வளர்ந்துவிட்ட, இசைக் கலைஞர்களுக்கு அகாடமி போன்ற ஸ்தாபனங்கள். இவர்கள் முன்னேறுவதற் காக உதவுவதில் இமாலய சாதனைகளே செய்திருக்கிறார்கள் என்றால் அது சற்றும் மிகையே அல்ல. இந்தப் பணி தொடர்ந்தால் இசையுலகம் மேலும் பிரகாசமடையும். இதற்கு முக்கியமாக அரசாங்கமும் நிறுவனங்களுக்கு உரிய அனுமதி வழங்கி கலை வளர உதவ வேண்டும்.

10. சங்கீத வித்வத் சபை போன்ற மாபெரும் ஸ்தாபனங்கள் அலை மோதும் ரஸிகர்கள் கூட்டம், கூடுகின்ற டிசம்பர் இசை விழாவில் முழுவதும் வளரும்/வளர்ந்து கொண்டிருக்கும் வளர்ந்து

விட்ட இளம் தலைமுறையினர்களுக்கு சந்தர்ப்பங்கள் Sponsor கொடுத்து ரஸிகர்களுக்கு அறிமுகப்படுத்தி வருங்கால இசை வாரிசுகளாக உருவாக்கவேண்டும் என்பது என் தாழ்மையான வேண்டுகோள்.

எனக்கு முன்பாக இந்த விருது பெற்றுத் தலைமைவகித்த இசை மேதைகள் எல்லோரும் பல அரிய யோசனைகளையும் கருத்துக்களையும் வழங்கி வந்திருக்கிறார்கள். நான் புதிதாக ஏதும் சொல்லி அந்தப் பட்டியலில் வளர்த்த விரும்பவில்லை, ஆனால் அவற்றில் நடைமுறைக்குச் சாத்தியமானவற்றை காலம்கடந் தாவது செயல்படுத்தினால் இசை உலகும் கலைஞர்களும் ஒருங்கே பலன் அடைவார்கள்

வித்வத் சபையின் நிர்வாகிகளும், என்னுடைய சகோதர வித்வான்களும், ரசிகப்பெருமக்களும்-ஏன்-எல்லோருமே எனக்கு ஆதரவும் உதவியும் அளித்து நான் இந்த மகா நாட்டை வெற்றி கரமாக நடத்தித் தருவதற்கு பூர்ண ஒத்துழைப்பை நல்குமாறு பணிவுடன் கேட்டுக்கொள்கிறேன்.

மீண்டும் உங்கள் எல்லோருக்கும் என் பணிவான வணக்கங்கள்.

நன்றி.

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Condensed English version of the Presidental address

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By

Vidwan Maharajapuram SANTHANAM

It is my singular good fortune that this 63rd Conference of the Music Academy, to be presided over by me, was inauguarated by Sangita Kalanidhi D. K. Pattammal, a highly respected musician in the sphere of Karnatic music for her uncompromising adherence to, sampradaya.

Musicians get many notable opportunities in their career, many turning points, many awards and honours. But there is a special distinction attached to the title awarded by the Music Academy. Musicians get elated when they receive this much coveted title and feel greatly honoured by it. It has a merit of its own. If a musician feels that it is a recognition of this professional eminence it is because the Music Academy has been functioning as a guardian protecting the interests of music which is a symbol of Indian culture. I, therefore, stand before you this evening in all humility and with a profound sense of gratitude,

Before I express my gratitude to the Academy, I should thank the world of rasikas which influenced this august body to select me for this signal honour.

The progress of this Academy has been spectacular ever since Mr. T,T. Vasu took over as its President. He has been concentrating all his energy on the development of this prestigious institution. On this occasion I also wish to thank the Secretaries and other Executives who have been contributing to his endeavours.

I cannot but feel proud that I belong to the direct lineage of Sri Tyagaraja. The third in this lineage was Umayalpuram Swaminatha Iyer for whose yeoman services to the propularization of the kritis of the Saint the Music Academy conferred on him the title of 'Sangita Kalanidhi' in 1936. My revered father and Guru, Maharajapuram Viswanatha Iyer, rose like a meteor in the music

field mainly as a result of the Gurukulavasam he did under Swaminatha Iyer. This Academy honoured my father in 1945 with the title of 'Sangita Kalanidhi'.

After 45 years I stand before you today to receive the honour by virtue of following the footsteps of my father as his disciple.

I offer my profound saluations to our octogenarien doyen of Karnatic music, Sri Semmangudi Srinivasa Iyer, the principal disciple of my father, who has been delighting audiences with his music despite his age. In many respects, he is also my Guru who treats me as his younger brother.

Believe me, friends, I shall assume the presidentship of the conference only after paying my humble homage to all illustrious predecessors in the music field. In all humility I also wish to share with you a few of my thouhts on this occasion.

1. This Academy has always been recognising merit in musicians many of whome have become front rank artistes by that recognition. The Academy has also been taking decisions at the appropriate time. In my own case, I first got a chance to sing in the afternooon programme, then in the night programme and only after that, in the evening programme. I have now been chosen to preside over the conference and to receive the Sangita Kalanidhi title.

2. Institutions are not like individuals. It is only institutions that enable an artiste to attain his full stature.

3. A knowledge of theory is necessary for a musician but grammar alone is not music. The 'sampradaya' is there and 'Lakshya' is extremely important. A musician must therefore know both theory and practice and should be able to feel the pulse of the audience.

4. The stalwarts of the earlier generation did not study theory before entering the field. A good grasp of lakshya enabled

them to learn theory automatically. Constant listening to the music of their illustrious Gurus made them learn the nuances of music and shape their own individual styles. They in turn gave shape to a body of rasikas who became knowledgeable connoisseurs.

5. The success of a musician is like a palace. Sampradaya is its foundation. The compositions of Purandara Dasa, the Trinity Gopalakrishna Bharati and Papanasam Sivan are its pillars. Bhakti and spirituality are its place of worship. Public appreciation is its flower garden. Lakshana is the moat around its ramparts The totality of these is Karnatic music.

6. Good music needs no publicity. The musical prodigies of today are good examples for this. I often rejoice when I see. audiences overflowing halls in which they perform. Good music automatically attracts listeners.

7, Musical excellence alone is not important in Karnatic music. Spirituality and devotion are entwined with it and it is a living force in our everyday lives.

8. The younger generation of musicians are playing a leading role in the contemporary musical scene. They pay greao attention to sruti and laya and have expanded their repertoire tn a remarkable extent. They have brought about a renaisance it our music which throbs with life. How did this miracle occur ? The older generation did not encourage youth to take up music as a profession. They were worried with mundane problems, But even in those days a few prodigies overcame restrictions and become great artistes. Their example enthused our younger generation to follow their footsteps. This has raised our hopes regarding the future of Karnatic music. The present day parents and sabhas give them full encouragement and this good sign must continue.

9. Fortunately for us, several executives of leading business houses are ardent lovers of classical music and give generous sup-

port to it by sponsoring festivals through sabhas. Utilising such patronage institutions like this Academy have made Himalayan achievements by encouraging promising young talent as well as well established senior Vidwans. The music world is bound to benefit by this munificent gesture on the part of firms and the Government must help such firms to sponsor programmes and festivals.

10. My fervent plea is that great institutions like the Music Academy must shape talented young Vidwans to become eminent musicians of the future by giving them chances to pere form in festivals, in which audiences overflow the auditoria, and get introduced to true rasikas of music.

Veterans who have presided over these conferences in the past have laready given their suggestions and precious advice for the betterment of classical music and I do not wish to add to that lis·i But the music world will benefit a great deal even if some of hem are implemented at least now as it is never too late to· mplement constructive suggestions.

In conclusion, I appeal to the authorities of the Academyt my brother Vidwans, rasikas and all others interested in the advancement of our music to give me all help and advice to enable me to make this 63rd conference a success. I once again offer my namaskarams to all of you.

CONFERENCE SOUVENIR

A Souvenir, which was brought out on the opening day contained an account of the Music Academy from its inception and its activities and also the following articles : Vidvan Maharajapuram Santhanam (by Lalgudi G. Jayaraman): Presidential address of Vidvan Maharajapuram Santhanam in Tamil (and the condensed version in English); Spirit of Youth-Programme of Music & Dance (October 1989); Evolution of Dance Music (by T.S. Parthasarathy); K. R. Sundaram Iyer (by T.T. Vasu); Audienc-Participation (by Brinda Varadarajan); Kanchipuram Nayana Pilla (by T. Sankaran); and the list of Prize Winners in competitions and concerts (1988-89).

ADVISORY COMMITTEE MEETINGS, 1989-90.

AGENDA OF THE CONFERENCE

8 a. m. to 11 a. m.

Daily from 18-12-89 to 1—1—90

President : SRI MAHARAJAPURAM V. SANTHANAM

Date	Programme	Name of Participants	Details of discussion, Talks, Papers, Lectures & Recitals
18-12-89	Devotional Music	Soundarya Ladies Association	'Krishnanubhavam' a devotional feature based on the pasurams of Alvars.
	Talk	Mr. R. Kausalya	Construction of the Vina and practising methods.
	Lecture-demonstration	Prof. S. R. Janakiraman	Individuality of Raga and Tala-a comparison.
	M. Ganesa Iyer Birth Centenary Endowment lecture	Sri P. K. Rajagopala Iyer	Arunagirinatha and his Tiruppugazh.

19-12-89	Devotional Music	Ganamrita Group	Hindi Bhajans.
	Lecture-demonstration	Dr. Padma Murthy	Suladis and Ugabhogas
	R. N. Sarma Memorial Lecture	Dr. Prameela Gurumurthy	Composers of the post-Trinity era
	Musical Discourse Mangalammal Ganesa Iyer Endowment lecture	Smt. Sivananda Vijayalakshmi	Ramalingaswamy and his Arutpa
20-12-89	Devotional Music	Aishvarya Ladies Club	Compositions of Naraya Thirtha, Paapnasam Sivan, Tiruppavai & Tiruppugazh
	Lecture-demonstration	Sri Chengalpattu Ranganathan	Pancha Nadai Pallavi and Laya
	-do-	Sangita Kalanidhi Sri B. Rajam Iyer	Kshetra Kritis of Muthuswami Dikshitar
	-do-	Ms. Anne-Marie Gaston (Anjali) from Canada	Siva in Dance, Myth and Iconography
21-12-89	Devotional Music	Ganavarshini Group	A selection of Tiruppavai of Andal
	Lecture-demonstration	Ms. Rukmini Ramani	Life and works of Papanasam Sivan
	Talk	Smt. Gomathy Viswanathan	Lingappa Naidu and his compositions
	Dance Feature	Ms. Indu Raman	'Sumati Tyagaraja' based on the life & works of the immortal composer

22-12-89	Devotional Music	Ganas mriti Group	Pasurams and kritis in praise of Srirangam & Ranganatha Ashtakam of Adi Sankara
	Talk	Smt. Uma Gopalaswamy	Subbarama Dikshitar & his compositions
	Reading a paper	Smt. Padma Varadan	Feasibility of Notation in Karnatic Music
	Dr. V. Raghavan Shashtyabdapurti Endowment Lecture	Sri B. Madhavan	Sadasiva Brahmendra
23-12-89	Devotional Music	The Saiva Siddhanta Perumanram	Selections from Tevaram, Tiruvachakam and Tiruppugazh
	Singing	Disciples of Sangita Kalanidhi Sri T. M. Thyagarajan	Singing of kritis of Thyagaraja tracing the origin of Indian Music.
	Talk	Prof. Dwaram Bhavanarayana Rao	Divyanama kirtanas of Tyagaraja
	Unveiling of the Portrait of late Violin Vidvan V. Sethuramaiah	Unveiled by Sri T. S. Patha-sarathy, Secretary, Music Academy	Vidvan Sri R. K. Venkatarama Sastry's speech in praise of Sethuramaiah's services to Karnatic Music.
	Music Recital	Sangita Kalanidhi Sri B. Rajam Iyer accompanied by Sri V.V. Ravi on Violin and Sri Srimush-nam Raja Rao on Mridangam	.....

24-12-89	Devotional Music	Skanda Gana Mandali	Rendered five kritis of Muthuswamy Dikshitar on Devi
	Talk	Sri N. Srinivasan, Sanskrit Pandit of Saraswati Mahal Library, Tanjavur	Samartha Ramadas & his works
	-do-	Smt. R. Vedavalli	Practising methods for Svara singing
	Lecture-demonstration	Smt. Krishnaveni Lakshmanan along with Students of Kalakshetra	Ashta Nayikas in Bharata Natyam
25-12-89	Devotional Music	The Goda Stuti Group	Ashtaprabandham of Pillai Peruma Iyengar (known as Divyakavi Alagiya Manavala Dasar) of 12th Century.
	Talk	Mannargudi Sri Sambasiva Bhagavatar	Ritigaula kritis of Tyagaraja
	Talk	Dr. T. K. Murty	Thanjavur Vaidyanatha Iyer, my Guru
	Music Recital	Sangita Kalanidhi Smt. D.K. Pattammal with Smt.T. Rukmini (Violin), Sri T.A.S. Mani (Mridangam) and R. A. Rajagopal (Ghatam)	

26-12-89	Devotional Music	Raja Rajeswari Bhajan Mandali	Dvadasa Nama Mahima of Sri Vedanta Desika
	Chorus singing (Sponsored by T.S. Sabesa Iyer endowment created by Veena Vidvan Sri G. N. Dandapani)	Five students of Prof. S. R. Janakiraman	Singing of Pancha Ratna Kritis of Tyagaraja
	Talk	Sri R. K. Venkatarama Sastry	Subbaraya Sastry and his rare compositions.
	Music Recital	Sri T. V. Gopalakrishnan with Sri M. Chandrasekharan (Violin and Tiruvarur Sri Bhaktavatsalam (Mridangam)	.....
27-12-89	Devotional Music	Dasanjali Group	Bhajans in Hindi and other languages
	Presenting a paper	Mr. Mathew Allen from Wesleyan University, Connecticut	Tamil Padams
	Talk	Dr. P. Venugopala Rao of the American Institute of Indian Studies	Some lesser known composers of Telugu Padams

	Music Recital	Sri Madirimangalam Ramachandran with Sri M.S. Anantharaman (Violin) and Sri E.M. Panchapakesan (Mridangam)	.....
28-12-89	Devotional Music	Raga Ranjani Group of Hyderabad	Dikshitar kritis on different deities
	Talk	Smt. P.L. Saraswati Ram, great grant-daughter of Nilakanta Sivan of Trivandrum	Life and works of Nilakanta Sivan
	Talk	Sri R. Visweswaran	The place of Santoor in Indian Music
	Dance-Drama	The Samskrita Ranga	Scenes from the Sanskrit Play 'Anarkali' of Dr. V. Raghavan.
29-12-89	Devotional Music	Sri Purandara Dasar Bhakti Prachara Mandali	Recital of seven songs of Purandara Dasa
	Lecture-demonstration	Ms. Neela Bhagavat of Bombay	Art form of Khayal
	K. R. Sundaram Iyer Day	Unveiling of the Portrait by Dr. Semmangudi R. Srinivasa Iyer	Speech by Sri S. Narayanaswamy

30-12-89	Devotional Music	Sriranga Paduka Mandali	Singing of Mummani Kovai and Navamanimalai in Tamil by Sri Vedanta Desika
	Brinda Varadarajan Memorial Lecture	Dr. S. Seetha	Raga Delineation in Dikshitar's kritis
	Video presentation	Dr. L. Subramanian	East - West fusion
	Lecture-demonstration	Ms. Rajashree Gautam	Rare forms of Bharata Natyam
31-12-89	Devotional Music	Ragamalika Group	Singing of devotional songs in different languages
	Lecture-demonstration	Sri S. Rajam	The Mela Karta Kritis of Kotisvara Iyer
	Unveiling the Portrait of Tiruppazhanam Panchapagesa Bhagavatar	Unveiled by Dr. Semmangudi R. Srinivasa Iyer followed by a speech : Sri T. S. Parthasarathy & Sri S. Neelamegham	Portrait donated by Sri K. Raja, Advocate and his wife.
	Talk	Smt. S. R. Jayasitalakshmi	Jatiswaram and Svarajati
	Harikatha in Sanskrit	Kum. Umamaheswari of Sarvaraya Harikatha Patasala of Kapileswarapuram	Jeyadeva and his Gita Govindam
1-1-90	Devotional Music	Students of Teachers' College of Music Academy	Singing of Devotional songs
		Smt. Shyamala Jayaraman & Party	Rendering of Marathi Abangs

Book Releaase	by Sri T. S. Parthasarathy Secretary, Music Academy	Part II of the 'Ambrosia of Muthuswamy Dikshitar' authored by Sri M, S. Ramaswamy.
Book Release	by Sri T. S. Parthasaratay, Secretary, Music Academy	Part III of Sri Tyagaraja Swami's Kirtanaigal (Tillaisthanam varsion), compiled by late S. Parthasarathy.
Presentation of book	Smt. Lakshmi Gnanam presented to the Music Academy a copy of 'Tyagarajaswami Kirtanaigal' in Tamil script publisehd by Ramananda Yogj in 1910.	Sri T. S. Parthasarathy, Secretary, Musi-Academy acoepted the book.
Unveiling of Portrait	The portrait of Mridangam Maestro Palani Subramanya Pillai was presented to the Academy bySri Trichy Sankaran	Srf Trichy Sankaran paid a tribute to his Guru
Flute Rectial	Dr. N. Ramani with Sri T. S. Veeraraghavan (Violin) and Sri Palghat Raghu (Mridangam)	.....

Meetings of the Advisory Committee

88 18th DECEMBER. 1989

The meetings of the Advisory Committee of the Music Academy in connection with its 63rd Conference commenced to-day with Vidwan Maharajapuram Santhanam presiding. The Soundarya Ladies Association presented the 'Krishnanubhawam" a devotional feature based on the pasurams of Alvars. Selected varses from the work of Periyalvar Andal and Tirumangai Alvar in praise of Lord Krishna were sung in different ragas.

R. Kausalya, Vina professor at the Rajah's College at Tiruvaiyaru, spoke on the " Construction of the vina and Practising Methods ". The speaker said that the Vina, as a musica-instrument, dated back to the Vedic period and passed through several phases of construction. Both the construction and the fretting principles underwent changes from time to time and the present vina, known as the ' Raghunatha Mela Vina ' was designed by his minister Govinda Dikshita, father of Venkatamakhi. The speaker demonstrated on the Vina practising methods at different speeds and how students were taken step by step up to the stage of playing Tanam.

Mysore Doraiswamy Iyengar complimented the speaker on her lucid presentation.

Prof. S. R. Janakiraman of the Teachers' College of Music, Music Academy, presented a lecture demonstration on the ' Individuality of Raga and Tala—a comparison ". He said that there were several ragas with dual names like Nadachintamani and Devamruta-Varshini although the lakshanas were the same. The change of one note, namely the madhyame, made all the difference as in the case of Charukesi and Rishabhapriya. Although Arabhi, Sama, Pratapavarali and Natanarayani had common prayogas, they had an individuality of their own. The speaker sang several examples to illustrate his points.

Delivering the M. Ganesa Iyer Birth Centenary endowment lecture on ' Arunagirinatha and his Tiruppugazh', P. K. Rajagopala Iyer covered the various aspects of Arunagirinatha like the historical, literary musical and philosophical. He said that Arunagirinatha was patronized by ruler Praudha Devaraya of Vijayanagar, whose name he mentions in more than one Tiruppugazh. His illustrious contemporaries included Chature Kallinatha, commentator on the Sangita Ratnakara, Vedanta Desika and others. The Tiruppugezh was a repository of ragas and talas known and unknown and also shows Arunagiri's profound knowledge of rhe music of his time. Sita Narayanan sang a selection of Tiruppugazh songs as illustrations.

19th DECEMBER, 1989

The Conference commenced with the singing of Hindi bhajans by the Ganamrita group. The songs rendered included bhajans by Kabirdas, Surdas and Mira and Abhangs by Namdev.

Dr. Padma Murthy, Head of Department of Music, Bangalore University presented a lecture demonstration on ' Suladis and Ugabhogas'. She said that these musical forms were the exclusive products of particularly the Haridadas of Karnataka from the time of Sripadaraya and Vyasaraya, The sahitya of Suladis was learned and devotional in nature and they were set in Dhruva, Mathya. Rupaka, Jhampa, Triputa, Ata and Eka, known as the Suladi Sapta talas. Purandara Dasa was the leading composes of Suladis and they are cited by Tulaja in his 'Sangita Saramruta' as lakshayas for certain ragas. Ugabhogas were ethical and didactic in character, like Subhashitas in Sanskrit and could be sung with or without tala like a sloka.

Delivering the R. N. Sarma Memorial lecture on : Composers of the post-trinity era', Dr. Premeela Gurumurthy of Madras University said that many talented composers came in the lineage of the Trinity. Tyagaraja had the largest number of disciples among whom there were severel gifted composers like Manambu-

chavadi Venkatasubba Iyer. Walajahpet Venkataramana Bhagavatar and Vina Kuppayyar. The sishya paramparas of Dikshithar and Syama Sastri also produced some brilliant composers like Balaswami Dikshitar and Subbaraya Sastri. The speaker sang 'Svamiki sari ', ' Inta marma ', Ninnu sevinchina', and ' Paradevi ' as illustrations.

Smt. Sivananda Vijayalatshmi delivered a musical discourse on ' Ramalinga Swami and his Arutpa ' as tha Mangalammal Ganesa Iyer endowment lecture. The speaker said that the Swami (1823-1874) had no formal education but became one of the best poets in Tamil with over 6000 verses and a vast amount of prose works to his credit. He was a mystic and started a society called Samarasa Suddha Sangham to propagate ahimsa and vegetarianism. He also composed a large number of songs like kirtanas and kummis to spread his teachings through music. The speaker sang several songs and verses of Ramalinga Swami to illustrate her points.

20th DECEMBER, 1989

The Conference commenced with the singing of devotional songs by the Aishwarya Ladies Club which included the compositions of Narayana Tirtha and Papanasam Sivan in addition to verses from the Tiruppavai and Tiruppugazh.

Vidvan Chengalpattu Ranganathan presented a scholarly lecture-demonstration on ' Panchanadai Pallavi and Laya'. He pointed our in precise terms how a sangita Vidyarthi should practise the proper permutation and combination of the features tala, gati. layas and akshara going into the avartas of a tala without marring the graha of the sahitya and, maintaining the arudi (the padagarbha) intact, should achieve the total effect of enjoying the beauty of the gait of the pallavi. He concluded by singing a short Tiruppugazh set in Panchanadai. Sri P. K. Rajagopala Aiyar complimneted the vidvan on his laudable effort.

B. Rajam Iyer, Principal of the Teacher's College of Music presented a lecture demonstration on the Kshetra kritis of Muthusyami Dikshitar. He said that among the Trinity, Dikshitar was the most ardent pilgrim who visited a large number of shines all over India and sang kritis on deities enshrined there. These kritis contained all the puranic details about the shrines and a wealth of other information about the deities. From the musical point of view they presented a total picture of the ragas employed with all their nuances and breathed the sublime mood of the composer when he visited the shrines. The speaker sang more than a dozen kritis as illustrations. C. S. Krishna Iyer spoke in appreciatien of Rajam Iyer's fine presentations.

Anne-Marie Gaston (Anjali) from Canada presented a lecture demonstration entitled ' Siva in Dance, Myth and Iconography ', She said that in India Siva was considered as Nataraja, the Lord of Dance and most sculptures representing dance had Siva themes as their basis. She had travelled all over India and had photo graphed sculptures showing Siva as Gajasamhara Murti, Kalantaka and in other forms. Siva was also depicted as the embodiment of the nine rasas and she danced the sloka ' Sive sringarardra ' as an example. She then did a part of the pada varnam 'Manani Chekonavayya' by the Tanjore Quartette. The last item danced by her was her own creation ' Lady Forest ' emphasizing the great tragedy of the destruction of primeval forests in the world.

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21st DECEMBER, 1989

Ganavarshini group sang a selection from the Tiruppavai of Andal at the commencement of Thursday's meeting at the Music Academy. The verses had been set to different ragas of Karnatic, music.

Rukmini Ramani, daughter of the late Papanasam Sivan presented a lecture demostration on the life and works of her father.. She said that Sivan was born at Polagam in 1890 but had his education at Trivandrum where he studied Sanskrit in

which he obtained two degrees. He also studied Malayalam and Tamil. On his return to Tamil Nadu he commenced composing songs in Sanskrit and Tamil and performed bhajanas at Tiruvaiyaru and other places, His bhajans around the Kapali temple at Mylapore in Margazhi were very popular. He also composed for films but only in classsical ragas and some of his best compositions were film songs. His total output of song was nearly 3000. The speaker song a represetative selection from Sivan's compositions. Vidvan 'Santanam, President of the Conference, complimented her on her presentation.

Prof. Gomathy Viswanathan presented a talk on ' Lingappa Naidu and his Composition's and sang a number of his compositions in Telugu and Tamil as illustrations. The speaker said that Lingappa Naidu was the mirasdar of Edamanal Estate near Sirkali and was a contemporary of the Trinity. Inspired by the songs of Tyagaraja, Naidu composed kritis in Telugu full of devetional content. His Tamil songs are full of prosodical beauties. He was also a good musician and clothed his compositions in rakti ragas. These were published by the Music Academy in notation.

Indu Raman of Bombay presented a dance feature untitled ' Sumati Tyagaraja ', based on the life and works of the immortal composer. Fourteen kritis had been 'selected in chronological order, not omitting any aspect of the saints personality and danced in the Bharata Natyam idiom. The kriti ' Svara raga sudha ' had been set up as a varnam with jatis, chitta avaras and adavu. Guru Adyar Lakshmanan performed Nattuvangam and Sushila Raman sang the kritis with great feeling. A full orchestra supported the main artiste.

22nd DECEMBER 1989

At the commencement of the Conference of the Music Academy on Friday, the Ganasmrity group sang pasurams and kritis in praise of Srirangam and also the Ranganatha Ashtakam of Adi Sankara.

Uma Gopalaswamy of Bangalore gave a talk on Subbarama Dikshltar and his compositions' and sang a representative selection from different types of compositions written by him. The speaker said that the Dikshitar was one of the outstanding musicologists of the last century and his ' Sangita Sempradaya Pradarsini ' in Telugu running the 1700 pages was a monumental work on Karnatic music. Dikshitar was the grandson of Balaswami Dikshitar, younger brother of Muthuswami Dikshitar He was the Asthana Vidwan of Ettayapuram state and was a versatile composer of varnams, kritis and many raga malikas. His famous kriti was ' Sankaracharyam ' in Sankarabharanam on the Acharya of the Kamakoti Mutt at Kumbakonam, which he personally sang before His Holiness around the year 1864. The speaker sang kritis in Darbar, Natakuranji end Kalyani and also the Navaragamalika ' Garavamu '.

Padma Varadan from Bombay read paper on the 'feasibility of Notation in Karnatic music '. She said that all notation must have appropriate gamaka signs so that the nuances of Karnatic music could be properly understood by teachers and students. She also sang a large number of examples as illustrations.

Delivering the Dr V. Raghavan Shastyabdapurti Endowment Lecture on Sadasiva Brahmendra, Sri B. Madhavan dealt with the life of the saint in grea detail and sang a number of his kritis as examples of their literary excellence and philosophical content.

23rd DECEMBER, 1989

The Saiva Siddhanta Perumanram rendered a selection from Tevaram, Tiruvachakam and Tiruppugazh at the commencemcnt of Saturday's conference of the Music Academy. The verses had been set up in both Tamil Panns and Karnatic ragas.

The disciples of Vidwan T. M. Thyagarajan sang more than a dozen kritis of Tyagaraja dealing exclusively with the subject of music. Introducing the programme, T. S. Parthasarathy, Academy

Secretary, said that among the Trinity, Tyagaraja alone had composed kritis tracing the origin of Indian music from the Sama Veda and its later development into swaras, srutis, jatis, murchanas, ragas and kirtanas. Tyagaraja has also given a long list of nadopasakas of yore including some gods and historical persons like Sarngadeva, Matanga and Somesvara, The Kritis sung by the group included ' Vidulaku ', ' Nadopasana ' ' Sogasuga ' and ' Nadaloludai '.

Prof.Dwaram Bhavanarayana Rao of Visakhapatnam presented a talk on the' Divyanama kirtanas of Tyagaraja '. The speaker said that there were about 80 kirtanas exclusively known as 'Divya nama sankirtanas' intended for group singing in bhajans. They were in simple tunes, usually with a pallavi and charanams but contained the quinteseence of the ragas employed. Some of these kirtanas like ' Balamu kulamu ' in Saveri contained Tyagaraja's advice to humanity. One kriti, ' Vinayamunanu ' contained a miniature Ramayana. Smt. Bhavanarayana Rao and her daughter Lakshmi rendered more than a dozen Divyanama as illustrations.

A portrait of the late Violin Vidwan V. Sethuramiah was unveiled by T.S. Parthasarathy, Academy Secretary. Vidwan R.K. Venkatarama Sastri praised Sethuramiah's services to Karnatic music and spoke about the latter's long association with the Music Academy.

Sangita Kalanidhi B. Rajam Iyer, accompanised by V. V. Ravi on violin and Srimushnam Raja Rao on Mridangam gave a music recital.

24th DECEMBER, 1989

When the Advisory Committee of the Music Academy assembled on Sunday, Skanda Gana Mandali rendered five kritis of Muthuswami Dikshitar on Devi. These were in the ragas Kamalamanohari, Hemavati, Lalita, Purvi Kalyani and Nagagandhari.

N. Srinivasan, Sanskrit Pandit of the Sarasvati Mahal Library, Thanjavur, spoke on 'Samartha Ramadasa and his works and sang a few abhangs and Marathi verses of the saint composer. The speaker said that although Ramadasa was born in Maharashtra and spent most of his life in that area, he was closely associated with the culture of Thanjavur and may be called the Mula Purusha of the Harikatha sampradaya. In fact the terms ' Harikatha ' and ' Nirupana ' were first found only in one of his verses. Ramadasa installed the idel of Hanuman at 11 places in Maharashtra. His works in Marathi included 'Manache sloke', ' Dasabodha, and the Sundara Kandam of Ramayana. He established Mutts at Thanjavur and Mannargudi and introduced the bhajana which is still being maintained by his successors,

Vidushi, R. Vedavalli, gave a talk on 'practising methods for svara singing ' and sang many examples of kalpana swaras as illustrations The speaker said that 'lakshya' was very important in music and lakshana must be introduced gradually after the student had acquired sufficient lakshya jnana. Composers of varnams knew the secret of introducing gamakas at the appropriate swaras. She explained how students wers taught to sing kalpana swaras after neraval in kirtanas and said that alankaras could be taught not only in Mayamalavagaula but in all major ragas to help them to do so.

Krishnaveni Lakshmanan, along with seven students of Kalakshetra, presented a lecture demonstration on , Ashta Nayikas in Bharata Natyam '. She explained the concept of the eight kinds of Nayikas and how they were represented in pada varnams and padams. She and her students danced to padams and varnams in Tamil, Telugu and Sanskrit in which the different kinds of Nayikas had been depicted. These included ' Teruvil Varano' ' Emayaladira ', ' Indendu , ' Bala vinave ' and 'Ninnujuda galige by different composers.

25th DECEMBER, 1989

The Goda Sruti Group sang verses from the Ashtaprabantham of Pillai Perumal Iyengar (also known as Divyakavi Alagiya Manavala Dasar) of the 12th century. Seventeen stanzas culled from different Tamil works of the poet were sung as a raga malika.

Mannargudi Sambasiva Bhagavatar spoke on the Ritigaula kritis of Tyagaraja and sang a number of them as examples. He said that the saint composer had composed ten kritis in Ritigaula which practically exhausted all the possible facets of the raga. The kritis covered many subjects like music, philosophy and daily puja. 'Ragaratna malikache' emphasized the need for conducting bhajans with group singing while 'Dvaitamu sukhama' was philosophical in its content, kritis in Rigigaula were found in the Utsava Sampradaya (Jo Jo Rama) and in the Prahlada Bhakti Vijayam (Nannuvidichi). 'Cheraravademi' depicted the sringara rasa and 'Badalika dira' contained a miniature Ramayana.

Complimenting the speaker on his fine effort, Vidwan Santhanam, Conference president, recalled Sambasiva Bhagavatar's tutelage under his father Maharajapuram Viswanatha Iyer and how he later took to Harikatha as a profession. He added that kirtanas formed the foundation for raga alapanas.

Dr. T. K. Murthy spoke on his guru Thanjavur Vaidyanatha Iyer and demonetrated his unique style of playing the mridangam. He was assisted by Trichur V. Ramachandran (vocal) and his dispiple J. Vaidyanathan on the mridangam. The speaker said that Vaidyanatha Iyer was born in Vaiyacheri in 1894 and was related to Maha Vaidyanatha Iyer. Murthy joined Vaidyanatha Iyer as a disciple at the age of nine and the guru treated him and the othet disciples as his own sons.

Vidwan Murthy further explained and demonstrated on the Mridangam the 'Patavarisaigal' in all the five Jatis. The 'adavus, he played for the Padavarnam, and the jatis played for the tana

varnam (Viriboni) were noteworthy. The Moharas played in Adi talam, Rupakam, Misra chapu, Khanda chapu and Sankirna chapu, as well as in talas such as Sankirna Dhruvam and Sankirna Mathyam were in his guru's style of play.

Prof. Trichy Sankaran thanked Dr. Murthy for his contribution to the cauae of music and spoke about the individual identities preserved by both the Pudukottai and Tanjore schools of playing mridangam.

Sangita Kalanidhi D. K. Pattammal, accompanied by Smt. T. Rukmini (violin), Sri T.A.S. Mani (mridangam) and Sri R. A. Rajagopal (ghatam) gave a music recital.

26th DECEMBER, 1989

Rajarajesvari Bhajan Mandali sang the 'Dvadasa Nama Mahime' of Sri Vedanta Desika at the commencement of Tuesday's conference of the Music Academy. The poem, describing the glory of the twelve names of Vishnu, was rendered as a raga malika by the group.

Five students of Prof. S. R. Janakiraman of the Teachers' College of Music rendered the Pancha Ratna kritis of Tyagaraja in chorus. The singers were Savita Rajagopal, Shoba Natarajan Sheela, R. Vasumathi and Sreemathi. They were accompanied by P. Ramachandrayya on the violin and Umayalpuram Mali on the mridangam. The programme had been sponsored by the T. S. Sabhesa Iyer Endowment created by Vina Vidwan G. N. Dandapani.

R. K. Venkatarama Sastry gave a talk on 'Subbaraya Sastri and his rare compositions'. He was assisted by R. K. Shriram Kumar, who sang five kritis by way of demonstration, and Vidya Shankar who provided Vina accompaniment. The speaker said that Subbaraya Sastri (1803–1862) was the second son of the great Syama Sastri and attained proficiency not only in music

but also in Sanskrit, Telugu and Tamil. He became a noted composer also and his mudra was 'Kumara' or 'Kumarudu'. His speciality was svara sahitya and Chitta svaras which he appended to most of his compositions. He was also a good violinist.

R. K. Shriram Kumar rendered 'Talachinavaru' (Dhanyasi), Meena Narayana (Durbar), 'Nannu brochutaku' (Todi), Ninnu sevinchina' (Yadukulakambhoji) and 'Vanajasana' (Sri raga). T S. Parthasarathy, Academy Secretary, said that Subbaraya Sastri had the unique good fortune to learn from both his father and from Tyagaraja and his kritis showed a happy blend of the styles of both. 'Emanine (Mukhari), 'Janani' (Ritigaula) and 'Venkatasaila (Hamirkalyani) were some of his well-known pieces.

T. V. Gopalakrishnan, accompanied by M. Chandrasekharan on the violin and Tiruvarur Bhakthavatsalam on the mridangam gave a music recital.

27th DECEMBER 1989

The Dasanjali group rendered bhajans in Hindi and other languages at the commencement of Wednesday's conference of the Music Academy.

Mathew Allen from the Wesleyan University, Connecticut, presented a paper on 'Tamil padams' and sang a few padams as illustrations. He was assisted by Nirmala Sundararajan who also rendered some padams. The speaker gave the biographical details of Ghanam Krishna Iyer, Kavikunjara Bharati, Madhura Kavi Bharati and Subbarama Iyer and explained the importance of padams on the concett dais and in Bharata Natyam. He said that padams were mostly in rakti ragas as they had to express emotions and in slow tempo, the Telugu padams being sung more slowly than Tamil ones. He sang snatches of 'padari varu gudu' and 'ninnu juchi' to show the difference in their speeds. Nirmala Sundararajan sang 'Idai vida' (Saveri) and 'Edunganam' (Kambhoji) as further examples of Tamil padams. T. Viswanathan complimented Mr. Allen on his fine presentation of the subjects and himself sang a few snatches of Tamil padams.

Dr. P. Venugopala Rao of the American Institute of Indian studies spoke on 'Some lesser known composers of Telugu padams'. He was assisted by Nirmala Sundararajan and Shoba Natarajan who sang a few padams as illustrations. Dr. Rao said that among composers of Telugu padams only Kshstrajna, Sarangapani and Sabhapattayya were well-known although there were many other padam writers like Ghanam Sinayya· Subbarama Dikshitar gives a long list of padam composers of the pre-Trinity period but their biographical details were no-available.

Nirmala Sundararajan and Shoba Natarajan sang 'Valapu tala vasama' in Athana by Swati Tirunal as an example of a Sringara padam'.

Dr. Rao said that Govindasamayya of Karvetnagar was another composer who was not so well known. His padam 'Manini vinave' was, however, popular.

Lakshmi Viswanathan did abhinaya for 'Emataladina' (Yadut kulakambhoji) which was sung by Shoba Natarajan.

Vidwan Madinimangalam Ramachandran, accompanied by M.S Anantaraman on the violin and E. M. Panchapagesan on the mridangam gave a music recital.

28th DECEMBER, 1989

Raga Ranjani of Hyderabad sang Dikshitar's kritis on different deities at the commencement of Thursday's Conference of the Music Academy.

P. L. Saraswathy Ram, great-grand-daughter of Nilakantha Sivan of Trivandrum spoke on the life and works of her forbear and sang a few of his compositions as illustrations, She said that Sivan was born at Padmanabhapuram in 1839 and his original name was Subrahmanya. While quite young, he studied Tamil devotional literature and also Vedantic works in . Sanskrit. Although he led the life of a householder, he had a philosophical

bent of mind and composed a large number of poems and kirtanas including some in Sanskrit. He was famous for his bhajans which inspired young Papanasam Sivan when he was studying Sanskrit at Trivandrum. Nilakantha Sivan passed away in 1900.

The kritis rendered by the speaker included 'Gajanana' (Pantuvarali), 'Karunakara' (Madhyamavati), and 'Mahadeva Namo-(Kalyani). She added that Sivan had composed in apurva ragas' like Naganandini, Lalita panchamam, Mangala kaisika and Gopika vasantam.

R. Visweswaran gave a talk on 'the place of Santoor in Indian Music' and exhibited a number of instruments of the harp types. He said that ancient musical texts mentioned several vinas like the Satatantri Vina, Saptatantri Vina and Vaana Vina. The speaker said that the present Santoor was the one which was in vogue in Kashmir as a folk instrument but his Guru Shiva Kumar Sharma had raised it to the status of a concert instrument for playing classical Hindustani music. By way of demonstration he played a Gat in Ahir Bhairav (similar) to the Karnatic raga Chakravakam).

The Samskrita Ranga, founded by Dr. V. Raghavan, put on the boards his Sanskrit play 'Anarkali' as a part of his 81st birth day celebrations. Dr. S. S. Janaki spoke on the contents of the play and the background against which it was written. The play deals with the love between Prince Salim, son of Akbar and Anarkali and their ultimate marriage after a series of tragic events. Music for the play had been composed by B. Krishna murthy and dance choreography was by Nandini, daughter of Dr. Raghavan, who herseif acted in the role of Anarkali. A group of ardent lovers of Sanskrit appeared in the other roles. Delightfu, vocal music, sung by B. Balasubrahmanyam, added flavour to the various scenes. Speaking in Sanskrit, P. K. Rajagopala Iyerl member of the Music Academy's Advisery Committee, thanked, the Samaskrita Raga for its excellent production.

29th DECEMBER, 1989.

Sri Purandara Dasar Bhakti Prachara Mandali rendered seven songs of Purandara Dasa at the commencement of Friday's conference at the Music Academy.

Neela Bhagavat of Bombay presented a lecture-demonstration on the 'art form of Khayal'. She said that from the 10th to the 18th century the musical form in vogue was Dhrupad, but this form gradually gave way to the more popular form of Khayal. The speaker sang the Dhrupad 'Para Brahma' in Yaman to show how the syllables played an important role in that composition. The main composers of Khayal were Sadarang and Adarang who were Been (Vina) players. She sang the Khayal 'Kahe sakhi' in raga Yaman in Ektal as illustration. In course of time different schools (Gharanas) of Khayal came into existence like the Agra, Gwalior, Jaipur and Kirana schools. She sang a Khayal in Yaman Kalyan as a sample of the style of the Gwalior gharana.

The speaker later sang a Thumri in Dadra tala and a folk song in Rajasthani to show the later trends in Hindustani music. She concluded with a piece in Bhairavi (Sindhu Bhairavi.)

A portrait of the late K. R. Sundaram Iyer, former president of the Music Academy, was unveiled by Dr. Semmangudi Srinivasier. Speaking on the occasion Mr. S. Narayanaswamy recalled Sundaram Iyer's accociation with the Academy for many decades and how he built up the institution to its present status. The function was followed by a music recital by Semmangudi Srinivasier and party.

30th DECEMBER, 1989.

The Mummanikkovai and Navamanimalai in Tamil by Sri Vedanta Desika in praise of Lord Devanayake of Tiruvahindrapuram were sung as raga malikas by the Sriranga Puduka Mandali at the beginning of Saturday's conference of the Music Academy.

Dr. S. Seetha, Head of the department of Music, University of Madras, delivered the "Brinda Varadarajan memorial lecture", the subject being 'Raga delineation in Dikshitar's kritis'. The speaker said that Dikshitar was not an emotional composer like Tyagaraja and tranquility was, therefore, the keynote of his kritis. He was an Advaitin and a Srividya upasaka and sought to create ananda or supreme bliss through his compositions. His mastery over raga structure was complete and he invariably presented the total picture of the ragas concerned in his kritis. She played snatches of Dikshitar's kritis on the Vina and explained how 'karvais' on some notes embellished the ragas employed.

Dr. Subramaniam (U.S.A.) showed a special video presentation of 'East-West Fusion' in music in which different musical idioms like Jazz, Rock, Pop, Film and the conservative classical had been fused into one composition and played by some of the greatest performers like Yehudi Menuhin. The first was a composition based on the raga Mohanam presented at a special concert in New York. Menuhin played the melodic lines with a Western interpretation and Subramaniam had answered in the Indian gamaka style. The second was an orchestral work called 'Fantasy on Vedic Chants'. Similar compositions based on Chakravakam, Hamsdhvani and Kharaharapriya were then played.

Rajashree Gautam from Chidambaram presented a lectured demonstration on rare forms in Bharata Natyam. She said that in the tradition of the Tanjore Quartetta, Suladis, Thayams Prabandhas, Jati and Chitra Natya Jati were being performed. Suladis were tala malikas in seven talas which came to be known as Suladi sapta talas. They were mostly in Kannada but there was one Telugu Suladi by Annamacharya. Purandara Dasa's Suladis are cited as lakshyas for certain ragas by Tulajaji in his "Sangita Saramrita". The speaker performed Abhinaya for the Suladi "Narayana Kesava" in Mohanam and Tisra triputa tala. She later danced to a song of Annamacharya on Lord Venkateswara and concluded with "Asai Mukam Marandu Poche" by Subramania Bharati.

31st DECEMBER, 1989

The conference commenced with the singing of devotional songs in different languages by the Ragamalika group. Songs on various deities, a sloka on Raghavendra Svami, a Hindi bhajan and compositions in Tamil were rendered by four singers.

S. Rajam gave a lecture demonstration on 'the Mela Karta kritis of Kotisvara Iyer'. He was accompanied by Savitri Satyamurthy on the violin. The speaker said that Iyer was the grandson of Kavi Kunjara Bharati and had music in his blood. Finding that most of the kritis in vogue were in Telugu or Sanskrit, he decided to compose songs in Tamil. He composed songs in all the 72 Melakartas and meticulously wrote them down in notation himself. His humility was such that he never used his name as mudra but called himself 'Kavi Kunjaradasan' and called his book as "Kanda Ganamudam".

Raga bhava, easy flowing language, devotional fervour, order of sangatis and chitta swaras were the hallmark of Iyer's kritis. The speaker sang kritis in Nasamani and Subhapantuvarali as illustrations.

A portrait of Tiruppazhanam Panchapagesa Bhagavatar, a Harikatha stalwart of an earlier generation, was unveiled by Dr. Semmangudi Srinivasa Iyer who spoke on the many-sided greatness of the Bhagavatar. T. S. Parthasarathy and S. Nilamegham also paid tributes to the scholarshjp, musical prowess and fluency of expression of Panchapagesa Bhagavatar. The portrait had been donated by Mr. K. Raja, Advocate and his wife who is a granddaughter of the later Bhagavatar.

S. R. Jayasitalakshmi, Senior Lecturer of Music, Queen Mary's College, spoke on 'Jatisvaram and Svatajatl' and sang a a number of each of the compositions as illustrations.

She said that musical forms like Jatisvaram, Svarajati, Tillana and Javali were common to both dance and classical music but nowadays Jatiswaram was used only in dance recitals. Svarajatis were used in both dance and music recitals. Their value as classical art music was considerable and Jatiswaram

was also known as 'Svarapallavi' in which some musicians at Vizianagaram and Bobbili had specialized. The Tanjore Quartette, Svati Tirunal, Subbarama Dikshitar, Mysore Seshanna and Subbanna and Vasudevacharya were well-known composers of Jatisvaram. Melattur Virabhadriah was the first composer of Svarajati which reached its perfection at the hands of Syama Sastri whose three Svarajatis were monumental pieces.

Kumari Umamaheswari of the Sarvaraya Harikatha Pathasala of Kapileswarapuram performed a Harikatha in Sanskrit on 'Jayadeva and his Gita Govindam'. In addition to Ashtapadis, she sang a large number of songs and slokas specially composed on the subject.

1st JANUARY, 1990.

The concluding day of the 63rd annual conference of the Music Academy commenced with the singing of devotional songs by students of the Teachers' College of Music of the Academy. This was followed by the rendering of Marathi Abhangs by Syamala Jayaraman and party.

T. S. Parthasarathy, Academy Secretary, released part II of the 'Ambrosai of Muthuswamy Dikshitra' authored by M. S. Ramaswami. He said that when compared to the profusion of literature on Tyagaraja, books on Dikshitar were few and far between and Mr. Ramaswami's book was a welcome addition to literature on Dikshitar. The book, written in English, gave the text of the kritis, English translation, notes on mythological references, raga lakshana and other relevant information.

Mr. Parthasarathy also released part III of 'Sri Tyagaraja swami's kirtanaigal' (Tillaisthanam version) compiled by the late S. Parthasarathy. He said that after the demise of Tyagoraja, differences arose in the versions of some kritis between the three main sishya paramparas, the Walajahpet, Umayalpuram and Tillaisthanam schools. The Tillaisthanam version was preserved by Dr. T. Srinivasaraghavachariar, nephew of Rama Iyengar' direct disciple of Tyagaraja, and made available to Mr. Parthasarathy. The book contained 48 kritis with full notation and valuable notes on raga lakshanas.

R. Vedovalli and Rama Narasimhan (daughter of the author) rendered 'Vachama Gocharame' (Kaikavasi) and 'Matimatiki' (Mohanam) as illustrations of the Tillaisthanam version.

Lakshmi Gnanam, presented to the Music Academy a copy of 'Tyagarajaswami Kirtanaigal' in Tamil script published by Ramanands Yogi in 1910. Accepting the book, Mr. Parthasarathy mentioned that the original name of the compiler was Tiruvotriyur S. A. Ramaswami Iyer and he was a disciple of Walajahpet Krishnaswamy Bhagavatar.

A portrait of the late Mridongam Maestro Palani Subramania Pillai was donated to the Music Academy by his discipe Prof. Trichy Sankaran (Canada). Paying a tribute to his Guru Prof. Sankaran said that Pillai was an embodiment of traditionl and all that was best in the art of playing in Mridangam. He established a unique style of handling the instrument which came to be known as the Palani style.

After distribution of prizes to winners in competitions by Maharajapuram Santhanam, president of the conference, there was a flute recital by N. Ramani, accompnnied by T. S. Veeroraghavan on the violin and Palghat Raghu on the mriadngam.

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THE SADAS

The Sadas (Convocation) of the 63rd Annual Conference was held in the T. T. Krishnamachari Auditorium of the Music Academy at 4-00 p.m. on 1st Januray 1990 with Dr. (Smt.) M.L. Vasanthakumari in the chair.

The Sadas commenced with an invocation song by the Advanced Course students of the Teachers 'College of Music, Academy.

There was a distinguished gathering of members of the Academy, music lovers, musicians and scholars.

The Sadas was convoked by Sri T. S. Rangarajan, Secretary of the Academy.

Sri T. S. Parthasarathy, Secretary of the Academy, presented Vidvan Sri Maharajapuram Santhanam, President of the 63rd Conference.

CONFERENCE PRESIDENT

Vidwan Maharajapuram V. Santhanam

"Born at Kumbekonam in 1928 as the son of Sangita Kalanidhi Maharajapuram Viswanatha Iyer and Visalakshi Ammal; Initiated into Karnatic music by his own father in the latter's unique style; became en eminent Vidwan early in life and is now one of the leading and most popular performers in the field; served for six years as the Principal of the Ramanathan Music

Academy in Jaffna, Sri Lanka; recipient of numerous titles and awards including the Sangeet Natak Akademi award in 1984; has given recitals in many countries abroad including U.S.A., Canada, U.K. Singapore, Malaysia and the Middle East; has composed several songs on deities and Tillanas in rare ragas; has to his credit a number of cassettes and long playing records'.

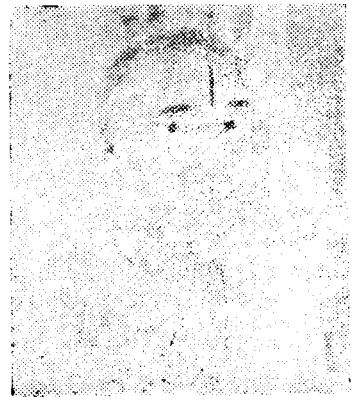
The President of the Sadas Dr. (Smt.) M. L. Vasanthakumari conferred the title of 'Sangita Kalanidhi' on Vidvan Sri Maharajapuram Santhanam and presented him with the Sanad and the Insignia of the title.

Sri T. T. Vasu, President of the Academy presented to Vidvan Sri Maharajapuram Santhanam, a cheque for Rs. 5000/- being the interest from an endowment made by Sri C. V. Narasimhan, to be awarded to the President of each year's Conference of the Music Academy.

The Academy had selected two senior experts, who had rendered distinguished services in the field of music, for the award of Certificate of Merit.

Sri T. S. Rangarajan, Secretary of the Academy, presented Vidvan Sri N. S. Krishnaswamy Iyengar.

CERTIFICATE OF MERIT
AND
T. T. K. MEMORIAL AWARD



Vidwan N. S. Krishnaswdmy Iyengar

"Born on January 31st, 1914; studied at the National Theosophical High School and College at Adyar; initially learnt vocal music from Narasimhachariar; recipient of gold medal from the Music Academy in a competition in 1929; later learnt from Tiger Varadachariar; from 1930 did gurukulavasam under Kdnchipuram Naina Pillai and accompanied him in concerts till 1934; has given numerous performances in sabhas; trained several musicians who are in the forefront today; is noted for his vast repertoire and purity of style."

Dr. (Smt.) M. L. Vasanthakumari awarded to Vidvan Sri N.S. Krishnaswamy Iyengar the Certificate of Merit and cash award of Rs. 1,000/-

Sri S. Natarajan, Secretary of the Academy, presented Vidvan Sri Nagore Ambi Iyer.

CERTIFICATE OF MERIT
AND
T. T. K. MEMORIAL AWARD

Vidwan Nagore T. S. Ambi Iyer

"Born on 10th February 1921 at Tandankorai village; original name Sivaramakrishnan; parents T S. Subrahmany a Iyer and Mangalattammal; learnt Mridangam from Sikkil Narayanaswamy Pillai and Tanjore Vaidyanatha Iyer; has been accompanying leading Vidwans in the music field; recipient of several awards and honours; known for his crisp style and deep knowledge of laya."

Dr. (Smt.) M. L. Vasanthakumari awarded to Vidvan Sri Nagore Ambi Iyer the Certificate of Merit and cash award of Rs. 1,000/-

Dr. M. L. Vesanthakumari recalled her association with the Academy from her childhood and said the institution had grown on the solid foundation of discipline, strictness and hard work that had been laid by the men who built it over the years. In this regard she told young musicians and students of music that 'it is important to honour sampradaya, the traditions set by our forbears, however intelligent we ourselves may be.

She said that her mentor, G. N. Balasubramaniam, used to speak highly of Maharajapuram Viswanatha Iyer's singing, and said his son Maharajapuram Santhanam surely deserved the Sangitha Kalanidhi award, as his singing was marked by 'suddha saareeram' (good voice), and 'sruthi suddham' (fidelity to basicnote).

Sangita Kalanidhi Dr. Semmangudi Srinivasa Iyer, Sangita Kalanidhi Smt. D. K. Pattammal and Vidvan Sri Vellore Ramabhadran offered felicitations to Maharajapuram Sri V.Santhanam. Vidvan Sri N. S. Krishnaswamy Iyengar and Nagore Sir Ambi Iyer respectively. The recipients of the awards thanked the Academy for the honour done to them.

Sri S. Natarajan, Secretary of the Academy, introduced the musicians who had participated in the different concerts of the festival and had been adjudged as deserving of special awards. The President of the Sadas gave away the awards (vide list elsewhere).

Sri V. Subramaniam, Secretary, proposed a vote of thanks.

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Prizes for competitions and concerts 1989--90

S. No.	Name of Prize/Award	Donors	Winners
	COMPETITIONS :		
1.	Divya Prabandham, Lingappa Naidu Garu's Kirtanas and Tevaram-Sri Vijayaraghavalu Naidu Memorial Prize	Endowed by Vijayaraghavalu Memorial and Charitable Trust, Sirkali	S. Vasanthi
2.	Tamil songs-Amarar Kalki Prize	Endowed by Sri T. Sadasivam	Prasad Venkataraman
3.	S.A. Venkatarama Iyer Prize for Mridangam	Endowed by Dr. (Smt.) S.A.K. Durga	R. Sankar
4.	Syama Sastri Kritis - Sri Uttaram Thamba Satchidananda Prize	Endowed by Sri V.S.S.K. Brahmananda, Jaffna, (Ceylon)	Not Awarded
5.	Purandaradasa Padas	do.	Prasad Venkataraman
6.	Rajalakshmi Jagannarayanan Prize for Tulasidas Songs	Endowed by Sri S. Jagannarayan	Not Awarded
7.	Smt. Alamelu Viswanathan Prize-Papanasam Sivan's Songs	Endowed by Sri K. V. Balasubramaniam and Kum. Lakshmi Viswanathan	K. P. Lakshmi and Gayatri Ramani
8.	Prize for G.N.B's Songs	Endowed by Dr. Sinnathambi of New Zealand	Prasad Venkataraman and Sudha Ganesan

9.	Vocal Music (Ladies) T. R. Venkatarama Sastry Memoriai Prize	Endowed by Sri T.V. Rajagopalan	Chitra Bhaskaran
10.	Vocal Music-Gentlemen-Sangita Kalanidhi GNB Memorial Prize	Endowed by Smt. Rajeswari Ranganathan	K. N. Ranganatha Sharma
11.	Veena Dhanammal Memorial Prize for Veena	Endowed by late M. Sudarshanam Iyengar	Not Awarded
12.	Tyagaraja Kritis - Vedagiri Prize	Endowed by Smt. Lakshmi Vedagiri	K.P. Sreela
13.	Sanskrit compositions - Dr. V. Raghavan Memorial Prize	Endowed by Smt. Priyamvada Sankar	Aparna Thyagarajan
14.	U. Ramachandra Rao Memorial Prize for Meera Bai Songs	Endowed by Sri U. Ramesh Rao	R. Usha
15.	Dikshitar Kritis-Bhikshandar Koil Rajagopala Pillai Memorial Prize	Endowed by Smt. Sarada Natarajan	G. Kritika
16.	Maharajah Svati Tirunal Compositions-Murthy Memorial Prize	Endowed by the R. K. Murthy Memorial Committee	Subha Ganesan and K.P. Lakshmi
17.	Modern compositions - L. Muthiah Bhagavatar Memorial Prize	Awarded by the Executive Committee of the Music Academy	S. Vasanthi
18.	Pallavi singing - Dr. Sankaranarayana Iyer Memorial Prize	Dr. S. S. Krishnan and members of his family	K. N. Ranganatha Sharma

19.	Prize for Tamil 'Devotional Songs	Endowed by Sri V. Natarajan	R. Meenakshi
20.	T. Chowdiah Memorial Prize for Varnams	Endowed by Sri V. Sethuramaiah and Sri R. K. Venkatarama Sastri	T.M. Krishna and B.V. Ganesh
21.	Kasturi Ranga Iyengar Memorial Prize for Violin	Awarded by 'The Hindu'	B. Ranjan
22.	Award for the best rendering of Lingappa Naidu Garu's Kritis	Endowed by Sri Ramachandra Naidu, Sole Trustee of Vijaya-raghavalu Naidu Memorial Trust	Not Awarded (A lecture-demonstration on Lingappa Naidu Kritis was arranged in the morning session).
23.	Kshetragna Padams	Awarded by the Executive Committee of the Music Academy	Not Awarded
24.	Sri Thambirajan Shashtyabdapurti Prize and Shield for School children for the best rendering of the compositions of well known composers	Endowed by Smt. Meenakshi Sankar and Smt. Kanaka Cadambi	Boy : S. Ananda-prasad Girl : Srividyhai Ganesh
25.	Mayuram T. R. Viswanatha Sastri Memorial Endowment Prize for Viswanatha Sastry's compositions	Endowed by Teear Vee Trust	R. Meenakshi
26.	Bulusu Premeswari Prize for Annamacharya kritis	Endowed by Sri B.V.S.S. Mani	N. Sridhar

27.	M. Ganesa Iyer Prize for boy / girl for Tiruppugazh	Endowed by Dr. M. G. Varadarajan	S. Usha
28.	Sri Narayana Theertha Educational and Charitable Trust Prize for best singing of Sri Krishna Leela Tarangams	Endowed by Sri Narayana Theertha Educational and Charitable Trust	Not Awarded
29.	Smt. Mangalammal Ganesa Iyer Prize for Thevaram	Endowed by Dr. M G. Varadarajan	R. Mahalakshmi
30.	Jayammal and Balasaraswati Prize for Natya Sangeetham and Natyam	Endowed by Smt. V.S.S.K.B. Nageswari & Ms. B. Varatha Luxmi	S. Usha
31.	Sangita Kalanidhi Musiri Subramanya Iyer Memorial Award	Endowed by Sri C. V. Narasimhan	Sri Maharajapuram V. Santhanam

CONCERTS :

1.	Yogam Nagaswamy Award for a Senior Vocalist	Endowed by Smt. Yogam Nagaswamy	Sri Nedunuri - Krishnamurthy
2.	Dr. Raja Annamalai Chettiar Memorial Award for one or two talented musicians	Endowed by his daughter Smt. Unnamalai Achi	Sri U. Srinivas (Mandolin) Sri Ravikiran (Gottuvadyam) Sri T. K. Murthy (Mridangam)

3.	T.T.K. Trust Award for Meritorious musicians	Endowed by T.T.K. Trust	Sri Nagore Ambi Iyer Sri N. S. Krishnaswamy Iyengar
4.	Sri P. Obul Reddy & Smt. P. Gnanamba endowment for celebration of Tyagaraja Day	Endowed by Sri P. Obul Reddy	Tyagaraja Day Celebrated on 3-2-90
5.	Sarada Krishna Iyer Memorial Award for mid-year concerts (Shield)	Endowed by Justice Sri V. R. Krishna Iyer	Smt. Seetha Rajani
6.	Veenai Shanmugavadivu Memorial Award for a veena player	Endowed by M.S.S. Ladies Felicitation Committee	Smt. Ranganayaki Rajagopalan
7.	Chellapalli Ranga Rao Award for a deserving Veena Player	Endowed by Sri Chittibabu	do.
8.	N. V. Raghavan Memorial Award for a senior Violinist	Endowed by Smt. Indira Rangaswamy	Smt. Tiruvarur Balam
9.	K. R. Sundaram Iyer Shastyabdapurti Award for best Sub-Senior musician	Awarded by K.R. Sundaram Iyer Shastyabdapurti Trust	Ms. Susila Raman and Sri Vijay Siva
10.	Nyayapathi Rangamannar Award	Endowed by Sri N.V.V.J. Swamy, USA	Ms. Susila Raman and Sri Vijay Siva
11.	Sri K.S. Ramaswamy Shastyabdapurti Award for a promising artiste	Endowed by Smt. Akhilandeswari and Kum. Chitra	Ms, Susila Raman and Sri Vijay Siva

12.	Smt. Pankajam Rajam Award for a musician	Endowed by Smt. Pankajam Rajam	Ms. Susila Raman and Sri Vijay Siva
13.	Vissa Satyavatamma Award for the best Veena artiste	Endowed by Sri Vissa Krishna-murthy and brothers	Smt. Muthulakshmi Ranganathan
14.	M. D. Ramanathan Award for one male and one lady sub-senior vocalist	Endowed by Dr. Fredric Lieberman	Smt. Kunjumani and Smt. Neela
15.	Sulamangalam Vaidyanatha Bhagavatar Memorial Award for a Harikatha performer	Endowed by Sri M. Rammohan	Under this endowment, a Harikatha programme was arranged on 5-10-89 at Ramakrishna Mission Student's Home, Mylapore.
16.	Abhirama Sundari Award for a violinist Junior/Sub-senior	Endowed by violinist late Abhiramasundari	Sri K.K. Ravi and Smt. Bharati Gopalakrishnan
17.	Semmangudi Narayanaswamy Iyer Memorial Award for Junior violinist	Endowed by Sri V. Panchapakesan	do.
18.	Lalgudi V. R. Gopala Iyer Memorial Award for musician - Junior / Sub-senior	Endowed by Lalgudi Sri G. Jayaraman	do.
19.	Smt. M. S. Sivakamu Ammal prize for the best artiste in violin	Endowed by Smt. M.S. Sivakamuammal	do.

20	Smt. Lakshmi Sundaram Award for a talented Veena Artiste	Endowed by Smt. Janaki Lokanathan	Mudicondan Sri Ramesh
21.	P. R. Chari endowment for the best singer in the monthly or annual concerts	Endowed by Mrs. Janakam Chari	Chengalput Sri Ranganathan
22.	V. T. Krishnamachari 'Memorial Award for Harikatha	Endowed by Sri V.K. Rangaswamy	Under this endowment a Harikatha programme, was arranged on 7-10-89 at Ramakrishna Mission Students' Home, Mylapore.
23.	D.K. Pattammal Award for young lady vocalist	Endowed by D.K.P. Ladies Felicitation Committee	Kum. S. Sowmya
24.	T. V. Subba Rao Memorial Award for the best Junior/Sub-senior musician	Endowed by T.V. Manjula	do.
25.	Naum Lichtenberg Prize for a Violinist-Junior/Sub-senior	Endowed by Dr.Johanna Spector, New York	Sri T. K. Padmanabhan ,, Kondanuri Seshadri ,, Poorna Siva ,, K. Sivaraman ,, G. Chandramouli

26.	Palani Subramania Pillai Memorial Prize for a Sub-senior mridangist.	Endowed by Sri Mahalingam Kolappan of South Africa, Disciple of Sri A M. Raghuprasad	Sri J. Vaidyanathan
27.	Henry Cowell Prize for the best junior mridangist	Endowed by Dr Henry Cowell, U S.A.	Sri J. Vaidynathan
28.	Coimbatore Ramaswamy Pillai Award for Junior mridangist	Endowed by Mridanga Vidvan Coimbatore N. Ramaswamy Pillai	Kumbakonam Sri Padmanabhan
29.	Padmashree Rajam Ramaswamy Award for vocalist for best rendering of Sanskrit compositions	Endowed by Padmashree Rajam Ramaswamy	Not Awarded
30.	Padmashree Rajam Ramaswamy Award for vocalist for best rendering of Tamil compositions	Endowed by Padmashree Rajam Ramaswamy	Not Awarded
31.	Nyayapathi Sriranganayakamma Award for deserving Junior Artiste	Endowed by N.V.V.J. Swamy, USA	Smt. Mala Chandrasekhar
32.	Sri S. Ramaswamy Shastyabdapurti Endowment Award	Endowed by Sri S. Ramaswamy Shastyabdapurti Trust	Gopi and Ganesh
33.	C. S. Iyer Endowment Prize for good violinist	Endowed by Dr. S. Chandrasekhar and other members of the family of Late C.S. Iyer	Kum. Kalpana Kishore

34.	Palghat Rama Bhagavatar Prize for musician for best exposition of any raga	Endowed by Sri M.R. Venkataraman	Sri O.S. Thiagarajan
35.	Sri P. B. Sarvarayulu Garu Prize for best Participation in Harikatha	Endowed by Sri S.B.P.B.K. Satyanarayana Rao	Kum. Uma Maheswari
36.	Chidambaram V. V. Swarna Venkatesa Dikshitar Prize for the best Junior Carnatic Music vocal artiste	Endowed by Chidambaram Sri V.V. Swarna Venkatesa Dikshitar	Sri Unnikrishnan
37.	The Music Academy Endowment for M.G.R. Award to a young and talented danseuse	Endowed by Sarvaraya Sugars Ltd.	Kum. Pavithra Srinivasan and Kum. Vidya Subramaniam
38.	V. R. Sambasiva Iyer Memorial Award	Awarded by Sri S. Natarajan	Gopi and Ganesh
39.	T. S. Rajagopala Iyer Endowment Prize for Raga Alapana	Endowed by Smt. Kamakshi Ramachandran and Smt. Rajalakshmi Swaminathan	Smt. Padmaja Srinivasan
40.	Pappu Kamakshi Amma Award for a Sub-senior vocalist	Endowed by Sri V. Pappu	Smt. Sudha Raghunathan
41.	Dr. S. Ramanathan Award for best raga rendering	Endowed by Smt. Savithri Satyamurthy and other disciples of Dr. S. Ramanathan	Sri D.K. Jayaraman

42.	Tirukkodikaval Krishna Iyer endowment Prize to a promising Junior violinist	Endowed bv Sri R. Subramaniam	Sri C. A. Rajasekar
43.	T. N. Sundari Ammal endowment for an award to a young, aspiring student artiste in violin	Endowed by T.T. Srinivasamurthy	Sri Mysore Nagaraj
44.	Maharajapuram Viswanatha Iyer Memorial Prize for best rendering of Tyagaraja kritis	Endowed by Mrs. Padmini Diwakar	Smt. Mani Krishnaswamy
45.	Lalgudi Jayaraman Prize for the best Sub-senior violinist	Endowed by Sri T.N.S. Mani and Sri T. N. Swaminathan	Sri P. Sundarrajan
46.	Budalur Krishnamurthy Sastrigal Prize for Gottuvadyam Artiste	Endowed by Mrs. Gayatri Kassebaum	Sri Durga Prasad
47.	Ambujam Krishna Award for best youth artiste	Endowed by Mr. & Mrs. Suresh Krishna	Mrs. Balajishankar Jayanthi Radhakrishnan J. Balaji

TALKS & DEMONSTRATIONS :

1,	Dr. V. Raghavan Shastyabdapurti Endowment Lecture	Endowed by Dr. V. Raghavan Shastyabdapurti Committee	Sri B. Madhavan
2.	Award for the best paper, talk at Experts Committee	Endowed by Sri A.C. Rangarajan	Smt. Rajasri Gowtham

3. Suryakanthamma Memorial Award for best demonstration	Endowed by Sangita Kalanidhi Dr. M. Balamuralikrishna	Smt. Uma Gopalaswamy
4. Ganesa Iyer endowment for Arunagirinatha and Thiruppugazh	Dr M. G. Varadarajan	Sri P.K Rajagopala Iyer
5. Smt. Mangalammal Ganesa Iyer endowment for lecture demonstration on Ramalinga Sastrigal and Tiru Arutpa	Dr. M G. Varadarajan	Sollin Selvi Abhinaya Saraswath-Smt. Sivananda Vijaya-lakshmi.

COLLEGE :

1. K.V.K. Iyer Memoriai Studentship in the Academy's College	Endowed by Sri G. T. Sastri	Kum. S. Rajeswari
2. Raja Sir Annamalai Chettiar Prize in the Academy's College for Practical	Endowed by Sri Raja Annamalai Chettiar and Raja Sir Muthiah Chettiar	Sri A. Sudarshan
3. R. N. Sharma Memorial Prize in the Academy's College for Theory	Endowed by Smt. T. Alamelu Ammal	Smt. S Subbulakshmi
4. Smt. Brinda Varadarajan Prize to the successful student of the T.T C. who prepared the best teaching aids like charts, graphs etc.,	Endowed by Dr. M. G Varadaarjan	Smt. S. Subbulakshmi

5.	Sri Ramenarayana Sharma's Centenary Memorial Prize to the best student in the II year Advanced course who rendered best concert	Endowed by Dr. M. G. Varadarajan	Smt. Bhagyalakshmi Suresh
6.	Smt. Brinda Varadarajan Prize to the best all rounder either in T.T.C. or Advanced Course-puncutality & regularity in attendance, ability in music, distinction in sports and other co-curricular activities	Endowed by Dr. M.G. Varadarajan	Kum. N. Shoba
7.	Mysore Doreswamy Iyengar endowment for veena scholarship to help aspiring veena student	Endowed by Mr. James Rubin of Pan Orient Foundation and his friends	Kum. B. Vijaya Sri
8.	Meenakshi Poornam Prize to the best Veena student	Awarded by Sri Poornam Viswanathan	Smt. B. Ravi
9.	S. Parthasarathy Prize for best rendering of Tyagaraja Kritis	Smt. Gayatri Murthi	Kum. S. Rajeswari
10.	Smt. M. L. Vasanthakumari Prize for young, outstanding student of Music (Vocal or instrumental)	Endowed by Dr. R. Madhav	Not Awarded

THE SADAS (1—1—1990)

Welcome address by Sri T. T. Vasu, President', Music Academy :

"We are here to attend the Sadas, which is our convocation· I extend to you a hearty welcome and offer you my greetings and good wishes for a New Year.

Kalidasa, describing the qualities of the Royal household of Raghu, said that the results of their endeavours were commensurate with their grand beginning. The Music Academy's Conference and Music Festival this year started with rich promise, progressed remarkably well and ended in great glory. This is a season of concerts and during the last few years there has been a great proliferation of music sabhas, conferences and concerts. In spite of these conferences and meetings, the Music Academy has not only done well but has improved on its record of previous years.

This morning we concluded a fifteen - day music conference and music and dance festival. It is a matter for gratification that our concerts were very well attended. On Christmas Day, when the Conference President, Vidwan Maharajapuram Santhanam gave a recital, the rush was unmanageable and for the first time in the annals of this Academy, we installed closed circuit television sets outside the auditorium which enabled about 500 rasikas to listen to the concert as there was no room inside the hall.

Christmas Day started with a concert by Sangita Kalanidhi Smt. D K. Pattammal. Smt. Pattammal's rendering on that day was another landmark in the history of the Academy when, towards the close of her concert, her music, so classical and pure, was tinged with emotion. AVM are bringing out a cassette of this concert and we are glad to announce that Smt. D. K. Pattammal and Sri Eswaran have agreed to donate the Royalty on this cassette to the Music Academy.

The attendance on the other days, including the morning concerts, was equally large and on some days, when we presented a few dance demonstrations, the hall overflowed. Almost all the veterans in their respective fields were covered by our programme, but what is more gratifying is that the attendance on most of the days, when young and promising musicians perfor-

med, was such as to provide a lot of encouragement to the younger generation of artistes. More than 160 vidwans and vidushis participated in the concerts and I thank them for the excellent form in which they performed.

Our morning sessions comprising the meetings of the Advisory Committee attracted equally sizeable audiences and a rich fare was provided by the musicians, musicologists, dancers and others who presented lecture demonstrations. Scholars from U.S.A. and Canada presented features in addition to Indian musicians and dancers who represented Karnatic music, Hindustani Music and Bharatanatyam. A dance feature on Tyagaraja, another on the Ashta Nayikas and two Sanskrit programmes which consisted of a play by Dr. V. Raghavan and a Harikatha were some of the highlights. Vidwan Santhanam attended the morning sessions regularly and made interesting comments on some of the items presented.

Sixteen musical groups rendered devotional music at the commencement of the Conference on each day and they ushered in a solemn atmosphere before the demonstrations began. I thank all these groups for voluntarily offering to sing bhakti sangita in the mornings.

We are grateful to Pandit Ravi Shankar for so readily agreeing to give a performance on December 31st evening, the concluding day of our programme. I take this opportunity to offer our congratulations to Pandit Ravi Shankar on the completion of 50 years of Sitar recital. You know he is hailed as the monarch among the Sitar players.

Our Sadas today is presided over by an eminent musician who needs no introduction to an audience like this. Sangita Kalanidhi Dr. M. L. Vasanthakumari became a top ranking vocalist early in life and continues to stay at the pinnacle of popularity. Foremost among the disciples of GNB, she has been building her mentor's school all these decades with her constant search to explore the unseen in Karnatic music. There are few to match her range of musical idiom and expression, her sweetness of

rendering and her pervading versatility. She has been a well-wisher of this Academy for many decades and it is in the fitness of things that she presides over today's Sadas. I thank her for so readily agreeing to do so.

In addition to the usual Sadas awards for musicians who had participated in concerts during the year, we have selected two musicians to be awarded certificates of merit and the T.T.K. Award for their distinguished service to the cause of music. They are Vidwan N. S. Krishnaswami Iyengar, a disciple of Nayana Pillai and Nagore Ambi Iyer, a veteran laya vidwan.

This year's Music Conference has lost a little colour by the absence of Sri K.R. Sundaram Iyer who, for decades, helped and guided the proceedings of the Annual Conference.

He was the big brother, 'ANNA', in every sense of the term big in physical build and big in his heart. There was always a cheer in his face which sometimes exploded into a hail-fellow-well-met-laughter. He was a friend of all the musicians and had high aesthetic sensibilities. This year's Conference is poor by reason of his not being here amongst us. With a view to paying homage to his memory, we had a portrait of his unveiled in the hall by Sangita Kalanidhi Dr. Semmangudi Srinivasa Iyer on the morning of 29th December 1989. That the hall was packed to the full on that occasion is a tribute to his capacity to make friends and influence people. Members of Sri K. R. Sundaram Iyer's family have come forward to commemorate his association with the Music Academy by donating a sum of Rupees one lakh towards the maintenance of the Academy Library.

Commeneing from the inauguration day, the 63rd Annual Conference lasted for 16 days and this threw an enormous burden of work on our Secretaries, office staff, volunteers and others. I thank all of them for cheerfully shouldering their responsibilities during this unusually long Conference and Festival.

I once again extend to all of you a hearty welcome and request Sangita Kalanidhi Dr. M. L. Vasanthakumari to preside over the Sadas and conduct the proceedings."

Prahlada Bhakti Vijayam

OF

SRI TYAGARAJA

An English translation

by

T. S. PARTHASARATHY

of the 45 Telugu kritis of the original

INTRODUCTION

An Opera, in Western Music, is a drama or play with scenery and acting, which is in general sung throughout to the accompaniment of an orchestra. Some operas have speaking parts or spoken dialogue between musical numbers. The opera Is a highly complex form, enlisting many different arts in its service : music (both vocal and instrumental), drama, poetry, acting, dance, stage design, costuming, lighting etc. It is noteworthy that most operas have been composed by specialists in the form such as Wagner. But this composer preferred to call his operas as 'music dramas' to distinguish his works from the conventional opera.

As operetta is a light and sentimental theatrical piece in simple and popular style containing vocal and instrumental music, dancing, scenes and spoken dialogue.

Strictly speaking, it will not be correct to call Indian music plays as operas because they do not have scenery, costuming and the like. Music plays in different parts of India like Tamilnadu, Andhra, Karnataka, Bengal and Assam are known as Isai Natakam, Yakshagana, Yatra, Bhavana and similar names. The two music plays of Tyagaraja viz. 'Prahlada Bhakti Vijayam' and 'Nauka Charitram' belong to the Yakshagana type of plays.

TYAGARAJA

Tyagaraja (1767-1847) was the greatest among the music composers of South India and one of the musical prodigies of all time. He was veritably the father of modern Karnatic music and his works are of delicate spirituality, full of melodic beauty and in the highest sense artistic. He wrote his first song when he was 13 and soon he reached the highest pinnacle of musical fame and composed the grandest songs ever written. He exerted great influence upon musical art in South India and even today his songs are accepted as the only adequate interpretation of classical Karnatic music from the music and sahitya points of view.

He was a versatile man, a scholar, a poet, musician and composer. He was the chief architect of the 'kriti', the most highly evolved among compositions in Karnatic music. His whole life was passed in composing and he left posterity a precious heritage of nearly 700 songs in Telugu (his mother tongue) and Sanskrit, the classical language of India as well as the two musical plays.

Tyagaraja was born in a pious and scholarly Brahmin family and early in life he had a sound education. But his predilection was for music Musical ideas flowed into him from various directions and he responded to them all with some side of his musical genius.

He studied with loving reverence the work of the great master composers before his time. He mastered the theory of the art as well as the practice from the virtuousi of his time. He soaked himself in the inspiration of the Hindu devotional classics like the Ramayana and the Bhagavatam. Many a mode, which was a mere name before his time, began to dance their way through the human heart under his life-giving touch. He was a talented poet and made many of his songs sound like poems set to music. Ever since his day, the melody of Karnatic music became more rhythmical, flowing and graceful.

HIS MUSIC DRAMAS

Tyagaraja is stated to have composed three musical plays 'Prahlada Bhakti Vijayam', 'Nowka Charitram' and 'Sita Rama Vijayam' but no copy of the last-named play is traceable now. Excepting for a few verses an quotations in Sanskrit, the two extent operas are in the Telugu language. Tyagaraja was a master in composing in the Kaisiki Riti the most graceful style of poetic composition and has written verses of rare beauty in the popular metres like Sisa Padyam, Kanda Padyam, Utpalamala Champakamala, Dvipada, Sardulam etc. He avoids pedantry and writes in a flowing, musical style.

The 'Prahlada Bhakti Vijayam' (the Victory of Prahlada's Devotion) is a full-length drama in five acts with 45 songs set in 28 ragas and 132 verses written in different metres. The poet has added a Churnika in Sanskrit and a Dandakam in Telugu, these being jingling prose passages of a particular genre.

The reason why Tyagaraja, who was an intensely religious man, chose the story of Prahlada for his major opera is not far to seek. In the Hindu hierarchy of devotees of Lord Vishnu (Hari) Prahlada always appears at the top and takes precedence over even the sage Narada (the author of 'Bhakti Sutras' or 'aphorisms for the cult of devotion') who is stated to have initiated Prahlada into the mysteries of devotion while the latter was yet in his mother's womb. Most Sanskrit verses giving long lists of devotees invariably begin with the name of Prahlada; Tyagaraja himself follows this pattern in many of his songs.

THE STORY OF PRAHLADA

The story of Prahlada is found in chapters 2 to 8 of the seventh skandha (book) of the Bhagavata Purana, a Sanskrit epic of matchless beauty written by Suka. Merattur Venkatarama Sastri, an elder contemporary of Tyagaraja, had already written a Yakshagana in Telugu called the 'Prahlada Charitram' (The Story of Prahlada) and this was being put on the boards at Merattur village every year.

Hiranyaksha and Hiranyakasipu were two demon brothers who, by their unconquerable might, terrorized the world, harassing, in particular, the pious and the godly. They were not monsters or hideous giants as is commonly understood by the word 'demon' but persons who secured enormous and titanic strength through penances and became blinded by their own might and power. Hiranyaksha is stated to have rolled, like a mat, all the land on this earth and hid himself with it at the bottom of the ocean. Lord Vishnu, who is the consort of Mother-Earth, assumed the form of a wild boar, killed the demon after a fierce fight and restored the earth. Hiranyakasipu, the father of Prahlada, became the sworn enemy of Vishnu and with a view to removing the very name of that God from the face of the earth, ordered that his own (Hiranyakasipu's) name should be recited by all people. To his consternation, he found that his son Prahlada himself was the most ardent devotee of Vishnu and would not flinch from his stance whatever the consequence. All persuasions failing, the irate father decided to do away with his son and had him flung from mountain tops, drowned in the sea, trampled upon by elephants and bitten by venomous reptiles. Protected by Vishnu, the boy-devotee survived these murderous attacks and told his father that his Saviour pervaded the universe and could be found anywhere, even in the pillar in front of them. Provoked beyond control, Hiranyakasipu smote the pillar with his first. The pillar rent into two, out came Vishnu in the form of Narasimha, half-man and half-lion, and disembowelled the demon with his powerful claws.

With a view to avoiding a repetition of the above incidents, already described by Venkatarama Sastri in his earlier play, Tyagaraja strikes a complete departure and concentrates on the core of the Prahlada story viz., the boy-devotee's unfliching devotion to God. He covers the earlier incidents by a long verse in the prelude in the First Act and commences his opera at the stage when Prahlada is thrown into the sea by his father's minions. Samudra Raja, the god of the sea, is himself a devotee of Vishnu and saving young Prahlada from drowning, he takes him to his palace with great rejoicing and prays to Garuda, the eagle

king of the birds and the mount of Vishnu, to come and remove the serpents lashed on Prahlada's body. His shackles gone, Prahlada prays to Samudra Raja to help him have a vision of his Lord. The god of the sea avers that one can see God only by intense prayer.

In the Second Act, we find Prahlada pouring out his heart's anguish to Lord Hari through some of the most moving songs ever composed by Tyagaraja. The divine minstrel Narada appears before him and after giving a gorgeous description of Vaikuntha, the abode of Vishnu, breaks the welcome tidings that the Lord intends appearing before Prahlada.

The Third Act opens with Prahlada still singing in ecstasy and then falling into a swoon. The life-giving touch of Vishnu soon brings him round and he feasts his eyes on the resplendent form of his Lord.

The Fourth Act covers a long and intimate conversation between Lord Vishnu and Prahlada in which the former, with a view to putting the latter's devotion to the acid test, offers him boons including the overlordship of the universe. Prahlada reacts with a firm refusal to be enticed by such fleeting pleasures and pleads only for steadfast devotion to the Lord.

In the Fifth and final Act, Vishnu puts Prahlada through the last ordeal by disappearing from his presence but He soon reappears along with Lakshmi, His consort. An overwhelmed Prahlada, transported with joy, leads the divine couple to his home. It was a sight for the gods. The poet describes how Brahma, Indra, Narada, Samudra Raja, the sages and finally the Sun god rushed to the seashore to witness the unforgettable sight.

To add effect to the various situations, Tyagaraja has given apt quotations from the Valmiki Ramayana, Bhagavatam and the Mukundamala. It is clear from the benedictory verse that his intention was that the opera should also be read like a scripture. He has, therefore, packed it with the best poetry at

his command, vivid descriptions and moving passages which will chasten the heart and uplift the spirit. Reading it as a piece of literature is itself an ennobling experience.

THE MUSIC OF THE OPERA

From the musical point of view, the opera contains some of the exquisite melodies ever composed by Tyagaraja. Precise in feeling, delicate in form, his music rings with a certain kind of serenity that comes of confidence in God and eternal salvation. There is no fight and if there is despair in some of the songs, there is also hope in a greater number of them. Several songs from the opera were being sung by musicians in concerts in South India for decades even without their knowing that they belonged to this music drama. The credit of unearthing the original music of all the 45 songs of the opera goes to Prof. S. Ramanathan who, in 1966, published, in Tamil script, the entire text with the songs in notation and a word-for-word translation of the libretto by the present translator.

A word about the English translation. It is difficult to translate into idiomatic English the poetic imagery of Indian poets and the sentiments peculiar to the bhakti (devotional) school of the Hindu religion. Many of the similes and metaphors used by Tyagaraja may sound strange to western readers not used to reading Indian poetry. The nuances of Indian poetry are sui generis and literati outside India should cultivate a taste for them to appreciate the subtle beauties of a work like the 'Prahlada Bhakti Vijayam'.

T. S. PARTHASARATHY

SONG 1

(In praise of Lord Ganapati, the remover of obstacles)

'SRI GANAPATINI'

Raga Saurashtra Tala Adi

Pallavi

Devotees ! Come, let us pay our homage to Lord Ganapati.

Anupallavi

Here he comes, accepting the worship offered by Brahma [1], the God of speech, and by other Gods ; and he dances in ecstasy.

Charanam

He graciously accepts our offering of jack fruit[2], coconut and rose apple and dances across the stage with firm steps. He constantly meditates in his heart, on the holy feet of Lord Vishnu[3]. Reverently worshipped by Tyagaraja[4], this Lord Ganapati enters the stage dancing to a variety of rhythms.

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1. The Hindu Triad comprises Brahma, the Creator (and also the god of speech), Vishnu, the Preserver and Rudra (Siva, the Destroyer).

2. The Hindu custom is to offer these to Ganapati, the elephant-faced god, to ward off evils before undertaking a venture.

3. Vishnu is also referred to as Hari.

4. Most Indian composers sign their compositions with their names usually in the last stanza of each song. Tyagaraja, the composer of this opera, generally follows this practice.

S O N G 2.

(Describes the entry, on the stage of Dauvarika, the Janitor to Vaikuntha; the abode of Lord Vishnu).

'VASUDEVAYANI'

Raga Kalyani Tala Adi

Pallavi

Behold this janitor[1] to the heavens who is entering the stage with the name 'Vasudeva'[2] on his lips ;

Anupallavi.

He is respected even by gods like Indra[3] and always meditates on Vishnu, the lotus-eyed God

Charanam 1

Wearing a garment of slightly saffron hue and with a vermilion mark on his forehead, he wields a golden staff in his hand and paces the stage surveying the audience.

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1. Indian literary tradition requires that a playwright should introduce his play to the audience through a stage-manager or the principal actor, known as the sutradhara (literally the holder of the thread), who assigns to the various actors the characters they are to represent, instructs them and takes a leading part in the prelude. In the present play, Tyagaraja introduces his new play through the janitor to Vaikuntha, the abode of Lord Vishnu, where some incidents in the play take place. The Sutradhara also comes later.

2. He twirls his moustache and boasts that he is equal to Mahmatha (Cupid or Eros) in beauty. Look how he jumps about on the stage with his explosive laughter ;

3. His dancing is exquisite and he sings in sweet strains and rhythms the praise of Lord Hari, the protector of the downtrodden and the saviour of Tyagaraja.

SONG 3.

(Describes the entry of Samudraraja (Neptune), god of the ocean)

'SAGARUNDU'

Raga Yamunakalyani Tala Rupaka

Pallavi

Behold ! Here comes Sagara, the god of the ocean !

Anupallavi.

He is locked in embrace with Prahlada, the boy-devotee.

Charanam 1. He constantly meditates on Lord Vishnu, the god who lifted the Mandara Mountain the giver of eternal bliss, who dwells in his heart.

2. Giant drums, mounted on elephants, are being played and dancing celestial virgins follow the Lord of the Sea in procession.

3. Along with the ocean god comes Prahlada, the son of the demon Hiranyakasipu. He is the eternal devotee of Lord Hari, the companion of Tyagaraja.

---

2. Vasudeva is one of the names of Vishnu.

3. Indra, the lord of the gods and the ruler of heavens, is the Hindu counterpart of Zeus and Jupiter.

SONG 4.

(Samudra Raja prays to Garuda, the king of birds and the mount of Vishnu, to come down to the earth and save Prahlada from the serpents)

'VINATASUTA'

Raga Huseni Tala Adi

Pallavi

Come, Oh! son of Vinata[1] and accept my obeisance.

Anupallavi

Pray remove these shackles (of Prahlada) formed by serpents.

Charanam 1.

You are the valorous hero who brought the Amrita[2] (nectar) to the earth after conquering Indra, the Lord of the gods and thus attained fabulous fame

2. Come, mount of Lord Hari, this is the time for you to save a devotee who is like yourself.

3. Heroic servant of Vishnu, who is worshipped by Tyagaraja ! Eater of serpents ! There is none but you for our succour.

---

1 Vinata, the mother of Garuda.

2 Nectar was originally the food of the gods and according to Hindu Mythology it was Garuda who waged a war with the Lord of the gods and brought the nectar to the earth.

SONG 5.

(The poet describes the descent of Garuda from the skies)

'VISHNU VAHANUNDU'

Raga Sankarabharanam Talå Rupaka

Pallavi.

Behold Garuda, the mount of Lord Vishnu, descending from the skies !

Anupallavi

He is the most privileged among those who prostrate at the feet of Lord Krishna[1].

Charanam 1 The king of birds, with his heart welling up with devotion for the Supreme Lord of the Universe-descends gracefully with his golden-hued plumes glittering in the sky.

2 Greatly moved by the ocean king's appeal and filled with compassion, he comes down with the avowed object of saving the boy-devotee from his distress.

3 Lo ! the resplendent Garuda, the sworn enemy of serpents, has reached the earth, singing the praises of Lord Hari, the saviour of Tyagaraja.

---

1. Lord Krishna was one of the incarnations of Lord Vishnu.

SONG 6.

(Prahlada prays to the king of the ocean to take pity on him and show him the way to have a vision of Lord Vishnu

'VARIDHI NIKU'

Raga Todi Tala Chapu

Pallavi.

Oh Lord of the Seven Seas ! My obeisance to you !

Anupallavi.

Share with me the secret how the Lord, who is the consort of Lakshmi, constantly dwells in your lotuslike heart.

Charanam 1

Take pity on me and save me from this situation. Pray tell me how I can have the Lord with me inseparably. Whisper a word about me in His ears. Do anything you wish but save my life.

2 I shall forget all the tortures to which the demons put me. I shall not entreat Him for lucre or valuable possessions. I shall not, even for a moment, let my mind wander away from Him. Now tell me the way to have a vision of my Lord.

3 From my birth I suffered at the hands of these demons Five or six years went by in this manner but Lord Hari, the companion of Tyagaraja, has not appeared before me. Pray tell me, O Lord of the Sea, how I can have a vision of the Supreme Lord !

SONG 7.

(Samudra Raja, the god of the seas, assures young Prahlada that Lord Hari will appear in his vision if he meditates on Him with true devotion.)

"VACCHUNU HARI"

Raga Kalyani Tala Adi

Pallavi

Lord Hari will surely appear before you. He will cherish your unswerving devotion to him.

Anupallavi

You should renounce the transient worldly pleasures and attractions and take refuge in Him with abandon.

Charanam 1

He is the truly valorous God, who incarnated in this world as Lord Rama, and who is the support of this universe and the celestial tree that yields all our desires.

2 He is the bestower of all wealth; the king of all kings, with an incomparably beateous form. Pay your homage to Him.

3 You cannot attain Him by severe penance, or by performing sacrificial rites. He responds only to the prayers of true devotees like Tyagaraja.

SONG 8

(The first of the four songs which Prahlada sings in praise of Lord Vishnu with a view to securing his vision).

"VANDANAMU"

Raga Sahana — Tala Adi.

Pallavi

I adore you, Oh scion of the dynasty of Raghu[1] ! The builder of the bridge across the ocean ! You are the refuge and joy of devotees !

Anupallavi

Oh Giver of all riches ! Should you argue with me over this ? Am I different from you ? Do you derive any joy from such acts ?

Charanam 1

Oh dweller in Lakshmi's [2] heart! Is it a great thing for you to save me ? Or should I send an ambassador to plead my case ?

2 I have heard so much about your greatness. I have utter faith in you and have surrendered myself to you. I am begging you to appear before me.

3 I shall not retreat from my stand; not will I forsake my devotion to Thee. I shall not address my prayers to other gods; because I am yours.

---

1. Lord Rama, the seventh incarnation of Lord Vishnu, was born in the Raghu dynasty of kings.
2. Lakshmi, the goddess of wealth, is the consort of Lord Vishnu in Hindu mythology.

4 Pray speak to me. Tell me 'Come, give me your offerings. Tell me your desires' and then come near me.

5 Is this fair on your part ? What do you gain by disregarding me ? Am I a despicable sinner ? Oh God, worshipped by sages !

6 Pray look at me and save me! Come and enter my soul with compassion.

7 Your abode is the most blessed spot. Your name is the holy of holies, fit to be recited every day.

8 You should not delay, ocean of mercy ! Are you not the eternal dweller in Tyagaraja's heart ?

SONG 9

(An introspective song in which Prahlada recalls his early failure to seek a vision of God).

"ETLA KANUGONDUNO"

Raga Ghanta Tala Chapu

Pallavi

How Shall I get a vision of Lord Hari ?

Anupallavi

I see none within my sight who can apprise the Lord of my mental anguish.

Charanam 1

Will the Lord appear to men who do not renounce the pleasures of the world and who do not pine for union with Him with every fibre of their bodies ?

---

1 Lord Rama is depicted in Hindu mythology as a mighty archer, wielding a formidable bow called Kodanda.

2 I spent my early years in complete ignorance and non repentance. I should have longed for his divine grace since my birth.

3 But, did I not love my Lord Hari from my boyhood ? Did my soul not seek for a union with the God that wields the great bow Kodanda[1] ?

4 . Of what avail are this body, this wealth and these luxuries unless I have a vision of the God whom Tyagaraja adores ?

SONG 10

(Depicts the continuing mental anguish of Prahlada at Lord Hari's failure to appear before him)

"INDUKA EE TANUVUNA"

Raga Punnagavarali Tala Chapu

Pallavi

For what purpose was this mortal frame of mine saved (by the king of the ocean) ?

Anupallavi

Was it to make others laugh at my pitiable state, with my heart broken at my not having a vision of the Lord with Moon-like radiance ?

Charanam 1

I then wondered why my physical body did not perish even when tied with serpents used as ropes.

2 Has every one forsaken me, losing all their interest in me ? I am not enamoured of this fleshy frame. My Lord knows my mind.

3 Or will men start believing in God if I succeed in my endeavour ? Why did the Lord, who is Tyagaraja's saviour, save my mortal body from death.

SONG 11

(At this stage an effulgent form appears before Prahlada and not able to identify it, Prahlada addresses the form in this song).

"NIJAMAITE"

Raga Bhairavi Tala Chapu

Pallavi

If you are a reality (and not an apparition) pray appear before me in your true form.

Anupallavi

If my devotion is true and real, appear before me even if you are Brahma or Indra.

Charanam 1

If what I heard from Sage Narada, even when I was in my mother's womb, is true, you should show me your real form.

2 When I was flung down from the top of a mountain [1], Mother Earth gathered me up on her lap and saved my life. If this was true, show me your real form.

3 When I was tortured by elephants and serpents, the God adored by Tyagaraja saved me. If that was true, pray appear before me in your true identity.

---

1 When Prahlada refused to accept the supremacy of his father Hiranyakasipu over Lord Vishnu, the latter puts him to torture in various ways; but the boy devotee is saved by Lord Vishnu.

SONG 12

(The effulgent form turns out to be Narada, the divine minstrel and sage; Tyagaraja. in this song, describes his descent from the heavens)

"NARADA MUNI"

Raga Pantuvarali Tala Tisra

Pallavi

Harken to the descent of Narada, the divine bard from the heavens !

Anupallavi

Here he comes, constantly meditating on the holy lotuslike feet of Lord Hari and ceaselessly reciting the name of the Lord.

Charanam 1

With his mind engrossed in philosophy, which is neither monistic nor dualistic[1], the sage joyfully comes down with a boding that will delight Prahlada.

2 With his golden Vina shining on his body, which has a moon-like hue, he approaches the boy-devotee, playing the instrument at every step.

3 Exclaiming "Victory be to those who comprehend the divine mystery of the Lord, the companion of Tyagaraja", Narada, the celestial minstrel, approaches the boy-devotee.

---

1 Hindu metaphysics is broadly divided into two categories, the monistic claiming that the Supreme and the human soul are one and the dualistic, which avers that they are different from each other.

SONG 13

(Prahlada goes into ecstasy when Narada informs him that Lord Vishnu was having a dialogue with Lakshmi, his consort, regarding His appearing in Prahlada's vision)

"IPUDAINA NANU"

Raga Arabhi Tala Chapu

Pallavi

Was the Lord gracious enough to think of me ?

Anupallavi

Did He really say that I deserved His divine grace ?

Charanam 1 I am thrilled at the very thought that I shall be hearing from your lips the words which the Lord spoke about me to Lakshmi, the divine mother. My mind is filled with unbounded joy.

2 I underwent untold sufferings for securing His grace. To-day I feasted my eyes by seeing you and your words fall like nectar in my ears.

3 The Lord assumed different forms and put me to the test by harassing me. He often eluded me. I can only blame my own fate for my discomfiture.

4 I do not wish to be born in this world again. I have pinned my entire faith on Lord Hari. I cannot stand any more trials. Will the Lord, the benefactor of Tyagaraja, think of me at least now?

SONG 14

(With his longing to have a vision of the Lord whetted by Sage Narada's message, Prahlada becomes despondent at the Lord's failure to appear before him)

"ENNAGA MANASUKU RANI"

Raga Nilambari — Tala Adi

Pallavi

Of what avail are these eyes of mine or the sight in them unless they feast on the form of the Lord, who reclines on the huge serpent[1] and whose effulgence transcends one's imagination?

Charanam 1

Of what value is this body if it cannot lovingly clasp, in a close embrace, the Lord whose hue is blue and serene like a fresh, rain-laden cloud?

2 Of what use are these two hands unless they worship the Lord with Tulasi [2] and flowers like the lotus, jasmine, Navamallika and the Parijata[3]?

3 Of what avail are my tongue or my rosary if I do not sing the praises of Lord Rama, who is the ruler and protector of Tyagaraja?

---

1 In Hindu mythology, Lord Vishnu is stated to be reclining on a huge serpent known as Adi Sesha.

2 Tulasi is the holy basil plant.

3 These are Indian flowers used in worship.

SONG 15

(The second song in which Prahlada gives expression to his grief and despair.)

"ETI JANMA"

Raga Varali Tala Chapu

Palavi

Oh my Lord Rama! What kind of life have I been forced to lead ?

Anupallavi

Why did I take this birth ? How long can undergo this suffering?

Charanam 1

What life is this if I cannot see my Lord, whose beauty excels that of a million Cupids[1] and hear his sweet words ?

2 My life will be futile if I do not, to my heart's content, see my Lord with his effulgent countenance and his chest bedecked with garlands of pearl.

3 My very existence will be purposeless if I do not clasp in embrace my dear God, who is of a sweet disposition and loves music.

4 My heart will burst with grief if I do not see the Lord who sleeps on the milky ocean and whose praises are sung by Tyagaraja.

---

1 Manmatha (Cupid), the Hind God of love, is offten compared in poetry and song,with various characters for their beauty.

SONG 16

(Tyagaraja describes, in ecstatic language, the manifestation in this world of Lord Vishnu, the Supreme Lord of the universe, in response to the prayers of Prahlada)

"ENTANUCHU"

Raga Saurashtra Tala Chapu

Pallavi

How can I describe the splendour of this consort of Lakshmi who has manifested Himself here ?

Anupallavi

He comes pleasing like the spring, the vernal season, to shower His grace on devotees who trust in Him and who wish to slake their thirst of ages by His vision.

Charanam 1 How can I sing His ravishing form, draped in garments of gold, His anklets jingling musically, His eyes pouring nectar on Yogis[1] and filling their hearts with hopes of salvation?

2 The vermilion mark sparkles on His forehead and as he walks with His inimitable grace, sages like Narada and Tumburu sing His glory and the gods rain fragrant flowers on Him.

3 His body has the bluish hue of a fresh rain cloud: anointed with perfumes like sandal paste and civet and with pearl-garlands dangling on His chest, here He comes grasping the proffered hand of Tyagaraja.

---

1 Yogis are Hindu mystics who are stated to experience God by intuition in a state of spiritual ecstasy.

SONG 17

(Prahlada's song of ecstasy when Lord Hari appears before him and clasps him in a loving embrace)

"E NATI NOMU"

Raga Bhairavi Tala Adi

Pallavi

What austerities did I undergo and what munificent gifts did I make in my previous births to deserve this supreme bliss!

Anupallavi

Oh consort of Lakshmi! Can even Brahma, the Creator, hope to have your vision like me?

Charanam 1 My longings of yore were fulfilled only to-day, Oh Scion of the Solar dynasty[1]! My Lord and my protector! The hope and refuge of the virtuous!

2 To-day I have attained Thy proximity and secured your sustenance; I have veritably become yours. Oh Supreme Lord of the universe! My lover How fortunate I am to fold you in a deed! embrace!

3 Oh beateous Lord, surrounded by the virtuous! Son of Dasaratha [2] Your eyes are beautiful as the roseate petals of a lotus bloom! How refreshing is Thy delicious embrace!

---

1 When Lord Vishnu incarnated Himself as Rama, he took His birth in the Solar dynasty of kings.

2 Dasaratha (the king whose chariot could go in ten directions) was the father of Rama.

SONG 18

(Wishing to put Prahlada's devotion to the acid test, Lord Vishnu offers him boons in the shape of riches and worldly pleasures. This song is Prahlada's reply to Lord Vishnu)

"NANU BROVAKANU"

Raga Sankarabharanam Tala Triputa

Pallavi

I shall not leave you, my Lord unless you offer refuge to me.

Charanam 1 You are like a costly gem found while one was seeking coins; You have come to cleanse me of my sins.

2 Oh God worshipped by Tumburu ! You have come like nectar when one was about to consume gruel.

3 You have come to my help like a raft to a drowning man.

4 You have come as my incomparable Lord, like holy waters coming in the way of one going in search of them.

5 You have come to my humble abode like a garment to hide one's nakedness.

6 Oh God worshipped by Tyagaraja ! You are the ultimate reality which all religious scriptures are seeking to find; and my only sanctuary.

SONG 19

(Lord Vishnu makes a final attempt to throw temptations before Prahlada and make him swerve from his path of devotion)

"ADUGU VARAMULU"

Raga Arabhi Tala Chapu

Pallavi

Name your boons, Prahlada, and they will be granted.

Anupallavi

I am deeply impressed by your devotion and I now think of you every moment.

Charanam 1

I shall shower on you gold and riches to your heart's content and bless you with worldly pleasures like a palace, a wife and progeny. Have no misgivings about this, Oh son of demon Kanakakasipu, and lose your health.

2 I shall destroy the demons, who tortured you protect you from further dangers and make you Brahma or Indra so that your fame spreads in all the worlds.

3 There shall be no delay in your getting horses, elephants, palanquins and rare gems from me, the well-wisher of Tyagaraja

SONG 20

(Prahlada does not flinch and replies Lord Vishnu that he desires nothing but staunch devotion towards the latter and eternal beatitude)

"VARIJA NAYANA"

Raga Kedaragaula — Tala Adi

Pallavi

Oh Lord with eyes and face as beautiful as a full bloomed lotus ! I only need your shelter.

Anupallavi

My aim in life is not to get immersed eternally in the pleasures of this illusory ocean called life.

Charnam 1 I am not Sugriva[1] who got back his kingdom, his wife and his children and in the end, forgot you.

2 I am not Arjuna[2] who got his horses and charioti from you and waged wars with other kings.

3 Constant meditation on you is equal to all the treasures in the world. I shall not be tempted by your offer of other pleasures.

---

1 An incident from the Ramayana, the Hindu epic, in which Sugriva, a monkey chief, sought Lord Rama's help to get back his kingdom, wife and children from his brother Vali and later forgot his gratitude to Rama.

2 An incident from the Mahabharatha another Hindu classic, in which Arjuna, one of the five Pandava brothers obtained Lord Krishna's help to fight his enemies.

SONG 21

(In this song Prahlada summarises his philosophy of introspection and ultimate surrender to God).

"TANALONE"

Raga Devagandhari Tala Adi

Pallavi

I should meditate on you in my heart and merge myself into you.

Anupallavi

I should seek and find out the niche in my heart where you dwell.

Charanam 1 Thy mystery will be lifted the moment I attain that state.

2 This illusion called the 'Self' will disappear in a trice.

3 Fate will conquer ultimately and one should not blame the Creator.

4 & 5 Wise men will not mind the innate fires of Nature even if they burn within them for millions of years.

6 The craving for external worldly pleasures will disappear the moment our sight is turned inward.

7 You are the supreme power that makes the five elements[1] gather up in mighty upheavels.

8 But you sleep the sleep of peace on your serpent couch.

9 You save Tyagaraja by extending your hand.

---

1 The earth, the sky, the air, the fire and water make the five elements in Hindu philosophy.

SONG 22

(Lord Vishnu feigns anger and threatens to get back to his abode and Prahlada, in his uncontrollable grief, again prays to the former not to leave him)

"OH RAMA RAMA"

Raga Nagagandhari Tala Chapu

Pallavi

Oh Rama! The Holy of Holies ! Why this deception now on your part ?

Charanam 1 I trusted you because
all the holy scriptures and sacred writings proclaim that you are the Supreme God.

2 I thought that Truth was enshrined in the words of the wise.

3 I thought that you were the best friend of men, an ocean of mercy and the most truthful God.

4 Did you not praise the services of your brother Bharata [1] to your ally Sugriva[2]?

5 When Hanuman [3] brought news of your wife Sita, did you not clasp him in embrace?

6 Did you not save thousands of devotees who sang your praises with great faith?

7 Why this hesitation to-day to mete out the same grace to this Tyagaraja ?

---

1 Bharata was Rama's younger brother and made many sacrifices out of affection for Rama.

2 Sugriva, the monkey chief, was Rama's ally when the latter waged war against the demon Ravana.

3 Hanuman, another monkey chief was Rama's messenger to Sita who was imprisoned by Ravana in Lanka.

SONG 23

(Prahlada continues to pour out the agony of his soul to Lord Hari to convince Him that he craves only for His grace).

"SRI RAMA JAYARAMA"

Raga Madhyamavati Tala Adi

Pallavi

Oh most beauteous and victorious Rama!

Charanam 1 You should protect me and save my reputation

2 Are you not able to realize my anguish ?

3 When will you shed your mental reservation and speak to me ?

4 I cannot bear this any longer, oh Lord !

5 Are you piqued at my persistent approach?

6 Can one hope to get this bliss and this joy from any other God?

7 I know not the art of meditation nor any form of penance. Is this my fault ?

8 Oh lotus-eyed God ! You are the repository of all auspicious qualities.

9 Oh consort of the daughter of the Earth[1]! Is my welfare not your concern ?

10 & 11 How can there be any happiness for one separated from you ?

12 My mind is not after the pleasures of this mundane world.

13 My body is wasting away by your separation.

14 Can one seek a more beauteous form than yours ?

15 Pray heal my anguish and give me salvation.

16 By constant prayers, I have become yours.

17 You are the Supreme Lord worshipped by Tyagaraja and others.

---

1 Sita, the consort of Rama, was, according to Hindu mythology the daughter of Mother Earth.

SONG 24

(Prahlada quotes many parallels to prove that God's grace is by itself the means and the end)

"SARASIRUHA"

Raga Bilahari Tala Chapu

Pallavi

Oh Lord with eyes like a full-bloomed lotus! Resort of the virtuous! Your mercy alone is what what I need.

Charanam 1 Pray glance at me with affection just like the fish glancing at its young[1]. Did you not fix your auspicious look at Lanka[2] before you giving it away to Vibhishana?

2 I feel as if I have been blessed with the company of virtuous men and partaken of a sumptuous feast

3 I feel as if I have come by untold riches after shedding my avaricious cravings.

4 I feel as if I have climbed a golden throne and become a Brahma or an Indra.

5 I feel as if I have become the monarch of all the fourteen worlds[3] and as if all my ancestors have ascended Heaven.

6 Oh God worshipped by Brahma! You of auspicious conduct worshipped by Tyagaraja :

---

1 The young of the fish are supposed to get fed by a mere look of the mother fish.

2 Rama, before giving away Lanka to Vibhishana, brother of Ravana blessed it with a mere look to make it a land of prosperity.

3 According to Hindu mythology, there are fourteen worlds which go to make this universe.

SONG 25

(Prahlada continues to pay for the Lord's mercy).

" VADDAYUNDEDE "

Raga Varali Tala Chapu

Pallavi

Lotus-eyed God ! Your presence allone is sufficient to give me paramount bliss.

Anupallavi

Your countenance is like a polished mirror ! The beauty of your form is incomparable.

Charanam 1 I shall shower flower of gold on you. I shall offer your my loving worship. I shall clasp you in a close embrace and offer you my homage.

2 I shall dance in your presence and thrill you with sweet strains and feel doubly blessed.

3 You are the truth that prevades this universe. How can my mind seek any other object of worship? I shall quickly slake my thirst of ages with you, as you are easily accessible to Tyagaraja.

SONG 26

(Another introspective song in which Prahlada wonders whether he has really comprehended the mystery of Lord Vishnu)

"TIRUNA NALONI"

Raga Saveri — Tala Jhampa

Pallavi

Will the agony of my soul ever abate?

Anupallavi

Will it diminish uuless I bind my heart with hoops of steel with the lotus-like feet of Lord Hari?

Charanam 1 On Lord who created Cupid, the God of Love! unless I make offering to you morning, noon and night, offer you betal and stand by your side with a gem-studded cuspidor, will my agony abate?

2 I must press your holy feet, fan you with a golden fan, seat you on your serpent couch and lull you to sleep with soft mnsic.

3 Oh King of Kings! Indra bows low at your feet. O! coneport of Sita and Love incarnate ! I should sing your praises and your glory as the God whom Tyagaraja worships.

SONG 27.

(Prahlada continues in the same strain)

"RAMABHIRAMA"

Raga Saveri Taia Jhampa

Pallavi

Oh Rama ! Enticer of human souls ! Scion of the Raghu dynasty !

Anupallavi

Consort of Sita ! Why this delay ?

Charanam 1

Why do you show your displeasure on me ? Show not your craft on me. Did you not save even the elephant, Gajendra ?

2 I am not coveting your wealth. Nor do I hanker after the illusory pleasures of this world.

3 I can never forsake my love for you Saviour of devotees ! I have no refuge other than you.

4 Who is your equal in all the worlds? Oh God with wondrous eyes! I have been caught in your net.

5 Consort of Lakshmi, Is it fair on your part to neglect me! This may be my destiny but can I forget you?

6 Long-armed God[1]! Grasp me by your hand! Bless this Tyagaraja and give him ths strength to cross this ocean called the mundane existence.

---

1 Lord Rama was a great archer. endowed with long arms.

SONG 28

(Another song in which Prahlada reiterates his unflinching devotion to Vishnu)

" DAYARANI "

Raga Mohana Tala Adi

Pallavi

Let your compassion flow, Oh son of Dararatha!

Charanams 1 Oh scion of Raghu! Can I ever describe my present elation?

2 Every fibre of my body gets thrilled at the mere thought of you!

3 Tears flow from my eyes like a flood.

4 The world bocomes a speck of dust when I meditate on you.

5 I lose my consciousness when I embrace your feet.

6 My cares fade away like the morning mist when you are by my side.

7 It will be misfortune if one has to befriend people ignorant of your divinity.

8 Did you incarnate yourself as Lord Rama only for my sake?

9 Or did you assume the human form to save all your devotees like me?

10 You are the Supreme Lord, the most primeval than the Triad.

11 You are Tyagaraja's guide and support.

SONG 29

(The last of the series of songs in which Prahlada rejects Lord Hari's offer of boons and reiterates his prayer for His mercy)

" DAYA SEYAVAYYA "

Raga Yadukula Kambhoji **Tala Adi**

Pallavi

Oh comparsionate Ramachandra ! The time has come for you to show your divine favour.

Annupallavi

Let me share with Sita at least a little of the love and joy which you did give her in days of yore.

Charanam 1

Did she not anxiously ask her maids on the day of her seif-choice[1], "Will the king of Ayodhya come',[2]? And what joy did she experience when they told her that you would come. May I not enjoy the same jubilation?

2 "Oh maids ! Has my Lord many other spouses like me ? He has not appeared yet" said Sita to her companions. And how delighted was she when you did appear before her at that very moment ! Can I ever hope to experience that thrill ?

---

1 In the Hindu royal families of yore, a Princess was allowee to have her own choice (Svayamvara) of a husband but the princes aspiring her hand had to perform a feat of strength.

2 Rama was the prince of a Kingdom called Avodhya.

3 "This Prince[3] looks so young. Can he string the mighty bow of Lord Siva" wondered Sita and just then did you not show her your real form ?

4 How privjleged did Sita, whose hand no warrior on this earth could have aspired for, feel when you grasped her hand in wedlock ?

5 Pray reveal to this Tyagaraja the royal road which takes men to their salvation through absolute surrender to you !

SONG 30

(At this stage Lord Hari appears before Prahlada and placing him on His lap, lovingly embraces the boy-devotee. Overcome by joy, Prahlada bursts out with this song of exultant delight)

" ANANDA MANANDA "

Raga Bhairavi **Tala Adi**

Pallavi

This is paramount happiness, unalloyed joy and supi reme beatitude.

Charanam 1

Oh! Rama! I have been truly blessed to-day. I am immersed in an ocean of delight. Only now do I realize that I am yours wholly and for ever.

2 I have craved for you from the day I saw light. I scrupulously eschewed the company of sinners. I placed my salvation entirely in your hands.

---

3 The feat of strength which had been prescribed for winning Sita's hand was the stringing of a gigantic bow which was lying at her father's palace.

3 I shunned sin and controlled my desires. I worshipped your holy feet in the recesses of my heart.

4 I conquered my amorous desires and realized that in the present age, your name is the only road to salvation. I should repeat it and get redemption from my sins.

5 The pleasures of this world turned out to be riches that one got in a dream. I realized this truth by constantly praying to you.

6 I was overwhelmed by your divine splendour and was caught in the vortex of your love. I have rededicated my life in your service and worship.

7 Can even Brahma, Indra or Siva describe my feelings? They are beyond description.

8 Pray do not consider me as outside the pale of your grace. Let that very thought not deter me from feeling blessed. Are you not the sun thar dispels the darkness around you true devotees.?

9 I have overcome the lure of lust and have taken to reciting you name You are the very embodiment of all the virtuous deeds done by this Tyagaraja.

SONG 31

(The poet's song of benediction at the end of Act IV of the opera)

"JAYAMANGALAM"

Raga Ghanta Tala Jhampa

Pallavi

May the Lord flourish for ever in all auspiciousness and glory !

Charanam 1

He has eyes full of compassion. He is worshipped by Lord Siva. His feet are tender and rose-coloured. His physical form is splendorous. He pervades all scriptures. His deeds are sung by gods. His will helps humanity.

2 His teeth are as white as Jasmine flowers. The sage Agastya sings his praises. He is the lifter of the Mandara mountain. He is the consort of Lakshmi and the father of Cupid. He is the benefactor of humanity. He is the destroyer of the fees of the gods.

3 He is the Saviour of the universe. His abode is Ayodhya. He is eternal and full of auspicious qualities. He is the king of kings and the saviour of Tyagaraja. He is himseif spotless and gives redemption to all men. May He flourish for ever!

SONG 32

(Prahlada's prayer to Lord Hari not to leave Him even tor a moment)

"NANNU VIDICHI"

Raga Ritigaula Tala Chapu

Pallavi

Oh Rama ! Rray do not move and leave me alone.

Anupallavi

I cannot survive without you even for a moment.

Charanam 1 You are like a pearl that one found at the bottom of the sea after diving with bated breath.

2 You are like the shade of the celestial tree that one reached in scorching heat.

3 You are like a treasure that one found while digging the earth.

4 Pray accept me. My body and soul are eternally yours.

SONG 33

(When Lord Hari promises Prahlada that He would return within three days, the latter prays again to the Lord to keep His promise)

"ANDUNDAKANE"

Ragam Pantuvarali Tala Triputa

Pallavi

Give me your word, Oh Lord, that you will not stay in Vaikuntha but return soon.

Anupallavi

Oh Lord who lifted the Mandara mountain, what shall I do if you forget me after rejoining your kith and kin in your heavenly abode ?

Charanam 1 My tears will flow like [a rivulet if I cannot see you, Oh scion of the Solar race ! If you delay your return, my reputation as a devotee will be at stake.

2 If you leave the recesses of my heart, every minute will turn into eternity. I shall become the laughing stock of people if you are not found with me.

3 Should all my devotion and the rest of my life become purposeless in the midst of these demons ? Lord ! Do not leave me on this seashore and stay back in Heaven.

SONG 34

Lord Hari disappears from his view and Prahlada despairs as if the Sun had set for ever).

"EMANI"

Raga Huseni Tala Adi

Pallavi

How long shall I suffer like this, Oh Rama ?

Anupallavi

How can I bear this grief ? My incomparable Lord has left me and gone.

Charanam 1

He placed me on his lap and clasped me in an embrace and now He is gone leaving me like an orphan.

2 The sweet words He spoke filled my heart and I became proud that I had no equal in this world.

3 When I think of how the saviour of Tyagaraja revived me with hopes and consoled me (How can I bear the grief.)

SONG 35

(Prahlada wonders why he has been subjected to the ordeal of living without his God)

"ENTA PAPI"

Raga Gaulipantu Tala Chapu

Pallavi

I have become a veritable sinner. What shall I do now? How can I bear this anguish?

Anupallavi

Who can bear the pangs of the separation from Lord Hari after hearing His words that are like a soothing baim to all grief?

Charanam 1

Alas! How did He become so hard-hearted to leave me after speaking such kind words to me!

2 Or is that my Creator wants to punish me for being over-optimistic? Or else why should I suffer this separation:

3 My only ambition is to serve my Lord. Then, why this misfortune, alas!

4 What a sinner have I become to suffer the separation of my Lord?

SONG 36

(Prahlada makes a final appeal to Lord Hari to come back to him)

" OH JAGANNATHA "

Raga Kedaragaula, Tala Adi

Pallavi

If I call you " Oh Lord of the universe " will you not come unto me?

Anupallavi.

Lotus eyed God with a moon-like countenance Dweller in the heart of Sita!

Charanam 1

This is not the time to put me to the test. I cannot suffer any longer and I have none else but you to look to.

2 Why can you not come so that I can feast my eyes on you? Is it an illusion to think that you are my Lord?

3 Oh Lord with the effulgence of a myriad Suns! The world is your play-thing, Oh saviour or Tyagaraja!

S O N G 37.

(The Lord not responding, Prahlada appeal to passers-by to convey his anguish to the Lord)

" CHELIMINI "

Raga Yadukulakambhoji **Tala Adi**

Pallavi

Oh friends! If you see my Lord somewhere, will you condescend to tell me where I can find Him?

Anupallavi

I bow before you again and again. Pray tell where He is.

Charanam 1 You can recognize Him by the bows and arrows He carries and his wonderful eyes filled with compassion.

2 Your hearts will melt every moment you see His divine countenance. And He knows the hearts of His devotees.

3 I am in deep anguish after His separation as I had already surrendered my heart to Him.

4 I cannot adequately describe my distress to you You should understand it from my condition.

5 I still think He is Tyagaraja's saviour. So pray. dispel my grief (by telling Him of my plight)

SONG 38.

(At this stage, Lord Hari relents and decides to come back to Prahlada. On seeing Him at a distance, the boy-devotee dances with joy and sings this moving song)

"PAHI KALYANA RAMA"

Raga Kapi — Tala Adi

Pallavi

Oh Rama of auspicious qualities! Holy ano immaculate!

Charanams 1 to 15

You are the staff of my life and my benefactor. are the fruit of my penances and the source of strength You are, my family-treasure and my welfare! You are the joy of my heart, my sweet image, the allurer of my heart. You are my life and my youth. You are the essence of the Vedas and the destroyer of demons. You are my string of pearls, the Lord of Lords, and the dispeller of sins. You are change-less and the Lord without a second. There is nothing higher to this experience; all else is illusion. You are the mystery hidden in the ocean that has come to save Tyagaraja.

SONG 39

(Prahlada welcomes the Lord and prays to Him to grace his home and make it His permanent abode)

" RARA MAYINTI "

Raga Asaveri **Tala Desadi**
Pallavi.

Oh warrior of the Raghu dynasty! God with a ravishing form! Pray grace my humble abode with your presence. Humbly do I prostrate myself at your feet.

Anupallavi.

Come, Oh son of Dasaratha, and accept me as your worshipper !

Charanam 1.

I was pining away seeing you wending your steps in a different direction without fulfilling my desires. To-day you have come bock to me.

2 You appear before me every day, givest me sane advice and savest my soul but you should now make this your abode and let me feast my eyes on your form,

3 You know that you are my only hope and my only refuge. Will you not come to me knowing that I am a part of your own being !

SONG 40.

(Lord Vishnu and Prahlada are now together and the gods come from the heavens to witness the unique sight)

"KAMALA BHAVUDU"

Raga Kalyani — Tala Chapu

Pallavi

Behold the lotus.born[1] Brahma approaching !

Anupallavi.

Here he comes meditating on Lord Vishnu in his spotless heart.

Charanam 1

He wields a golden cane and the water-pot of the asceties and sings the praises of Lord Vishnu.

2 He is approaching the sea-shore, drinking deeply at the fountain of the Lord's name.

3 The long armed God of Creation, worshipped by Indra, comes to see Lord Vishnu, the protector of Tyagaraja.

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1. Brahma, the Creator, was born from a lotus according to Hindu mythology.

SONG 41.

(Describes tho arrival of Indra, the Lord of the Heavens, to see the union of Lord Vishu and Prahlada)

"DORAKUNA"

Raga Todi Tala Rupaka

Pallavi

Here comes Indra exclaiming "Can one ever see sight like this ?

Anupallavi

Dight in garments of burnished gold and with his gem-set jewels dangling. Indra comes to see and pay homage to Lord Hari.

Charanam 1

He exclaims "Can any one get this privilege of singing the name of Lord Vishnu and do service to Him ?

2 "This must be the fruit of my good acts" exclaims Indra as he hurries to the sea-shore.

3 The lotus-faced Lord shines resplendently with Lakshmi by His side and Indra rushes to see the divine couple.

SONG 42

(The gods collect on the sea-front and worship Lord Hari, the Supreme Lord, by showering heaps of celestial flowers on Him)

"CHALLARE"

Raga Ahiri **Tala Chapu**

Pallavi

Let us strew these flowers on Lord Ramachandra!

Charanam 1

With our hearts full of gratitude, let us showe champaka flowers from baskets of gold !

2 Let us give up all evil thoughts and scatter lotuses on the consort of Lakshmi here !

3 Let us strew on Him jasmine flowers which are immensely suitable for divine worship !

4 Let us strew the water-lily, as pure and white as our own hearts, on this mighty God, the moon that emerged from the sea called the Solar race !

5 On this consort of Stta, worshipped even by Lord Brahma, let us shower the blooms of the celestial Parijata tree !

6 Let us throw heaps of flowers on this Lord who will release us from the never-ending cycle of births and deaths.

SONG 43

(Song of benediction by the poet on the completion of the story)

"NEE NAMA"

Raga Saurashtra Tala Adi

Pallavi

Victory for ever and for over to your name and your form !

Charanam 1

Let us cherish your holy feet, which always rest on his devotee Hanuman, son of Vayu !

2 Let us salute Sita who is seated on your lap !

3 Hail to your holy chest where strings of pearls dangle !

4 Glory to your smiling countenance, which puts the moon to shame !

5 Glory to your name, sung by sages like Prahlada Narada !

6 Glory to your name and form enshrined in Tyagaraja's heart !

SONG 44

(The Sun rises after the whole night drama on the sea-shore and the poet describes the scene as the Sun God ooming to witness the glorious finale of the play)

', VARAMAINA "

Raga Pharaju — Taia Chapu

Pallavi

Behold the Sun God coming to witness the scene a veritable feast for the eyes!

Anupallavi

Brahma and Indra fan Lord Vishnu with chowries from both sides and the gods assembled in the firmament shower a rain of celestial flowers.

Charanam 1 The foremost among devotees incessantly sing the praises of the Lord and Prahlada, in his exultation, cries '' Hari, Hari " in unison with them.

2 The ocean-king, tha sage Narada and mystics like Sanaka make their obeisance and the Lord casts a side glance at them as if to assure them that He is their eternal friend and saviour.

SONG 45

(The final song of bendediction in which Tyagaraja the playwright, prays for Victory to Lord Vishnu who is the ultimate reality, in order that His divine grace is always available for the salvation of mankind)

"JAYA MANGALAM"

Raga Mohanam Tala Jhampa

Pallavi

Hail to the Lord of the Universe!

Anupallavi

May our Lord Ramachandra well triumph! Glory, to the consort of Lakshmi !

Charanam 1 He is the true saviour of all servants of God. His form is timeless. Brahma, Siva and other Gods are his devotees.

2 Glory to the Scion of the Solar Dynastyt which is the most noble, righteous and spotless race on earth.

3 Glory to the Emperor of Emperors, effulgent like a million Suns; Hail to the priceless gem known as Rama, at whose feet Tyagaraja ever offers his obeisance;

———

BHARATA NATYAM

Performances at the Madras Music Academy
1931-88

1116

ANNE-MARIE GASTON (ANJALI)

[Anne-Marie Gaston (Anjali) is a Canadian, educated at Queen's University (Kingston, Canada) and Oxford University. She spent a total of ten years in India, first teaching as a volunteer with the Canadian University Overseas and later studying and performing four classical dances: Bharata Natyam, Kathakali, Kuchipudi and Odissi. She has travelled extensively, visiting most of the major Hindu and Buddhist monuments of the subcontinent, accompanied by her husband, Tony Gaston, an ecologist and photographer. The views expressed in this article are those of the author].

Since the 1930s, dance has been presented as part of the Madras Music Academy's music festival. This festival is regarded as the most prestigious and most traditional venue for presenting South Indian Classical arts. Consequently, we can regard all those artists presented at the festival as having the recognition and approval of this important group of connoisseurs. By reviewing chronologically the artists presented by the Madras Music Academy and their repertoires, we can trace the public profile given to different traditions of Bharata Natyam, styles of classical dance and dance compositions. Thanks to the Secretary of the Madras Music Academy, T S. Parthasarathy, I was able to inspect their records in their library of their programmes for practically all festivals since 1931. The following analysis is based on the information obtained.

The Madras Music Academy has been an important force in the preservation of traditional performing arts in south India. The history of the Madras Music Academy given in the 1935 Conference Souvenir records:

"Very early the Academy set its hand to the taste (sic) of dispelling the cloud of prejudice that hung over the ancient institution of Bharata Natyam. By refining the performance and issuing an enlightening programme it has brought the classic (sic) Indian dance within the limits of intelligent appreciation, and has thus rescued it from the danger of extinction. It has now a bright future before it as an important branch of *sangita*".

The Academy has been educating the public as one of its functions.

> "The performances arranged by the academy on classical lines have exerted a chastening influence on public taste . . . the publication of an educative programme".

The creation of the Academy, with its associated expert committees, gives South Indian music and dance a centre for intellectual debate of the arts This has the twin effects of maintaining some uniformity of standards, and encouraging artists to justify their innovations against some recognized aesthetic norm. Many performing artists are invited by the Academy to lecture about their art and some of the major controversies surrounding Bharata Natyam have been the subject of heated debate. Consequently, dancer and choreographers working within the style are very conscious of the demands of connoisseurs (*rasikas*). Because the economics of the dance do not depend, to a large extent, on attracting a mass audience, the views of such Intellectual gatherings become very important in determining the form of the dance and its presenfation. The influence of the Academy, and other similar cultural forums (*sabhas*), may have created a greater self-consciousness among artists than would be typical of performing arts elsewhere in the world.

The annual music conference of the Madras Music Academy, held in late December to early January each year, has included some dance performances in practically every year since 1931. I have used the details of these performances, culled from the

programme souvenirs, to look at the development and evolution of Bharata Natyam since it began to be presented on the concert stage. I examined the following :

1. The number of dance recitals presented.
2. The incidence of "double dance" or two dancers sharing a programme; some dances were danced together (duet) others in the same programme were performed by one dancer. The dancers also alternated performing alone.
3. Whether the name of the *nattuvanar* and orchestra was included in the programme notes.
4. Modification of the traditional order of dances; *alarippu, jatiswaram, shabdam, varnam, padams, tillana* and *shloka.*
5. Additions to the repertoire by adding such compositions as *natanam adinar, kurathi* and *Andal.*
6. The advent of other dance styles either as part of a Bharata Natyam recital, or as a full evening's presentation.
7. The frequency of group presentation, usually indicated by "and party".
8. The incidence of male Bharata Natyam dancers.
9. The other dance styles that were performed.
10. The presentation of dance dramas.
11. The dancer's families involvement in the artistic aspect of her career.

Table 1 lists the recitals given at the Madras Music Academy 1931-88. The results are analysed below.

1930s

It is impossible to obtain an exact picture of the number of dancers, both hereditary and non-hereditary that were active at the time of the revival of Bharata Natyam. The Madras

Music Academy presented several programmes during this decade. This record is important as some of these programmes were some of the first to be presented to the general public and not part of marriage festivities or other private celebrations. This information gives some indication of the extent of the activity, the number of different families involved, and the towns that supported these dancers. All of the dancers who performed in the 1930s at the Music Academy were hereditary. With the exception of M.D. Gauri (1890-1974), who was forty-two at the time, all the dancers who performed at the Madras Music Academy during this decade were in their teens.

The first recorded dance recital at the Madras Music Academy was on March 15, 1931 by P. K. Jivaratnam and P. K. Rajalakshmi, the daughters of Kalyani (1873-1938), from Pandanallur. P. Kalyani had trained with the Pandanallur based teachers, P. Kumaraswami, and his cousin, P. S. Minakshisundaram (who later taught Rukmini Devi and other important figures of the revival). P. Kalyani had also studied with two other dancers, S. Chellammal, from the town of Seerkazhi (between Kumbakonam and Chidambaram) and M. (Madras Neela. This is interesting as it is an example of a hereditary dancer teaching a non-family member, very much as M. D. Gauri was to do later. M. D. Gauri has had a great influence on the *abhinaya* of Bharata Natyam today as she taught many dancers, both hereditary and non-hereditary.

In 1933, on December 28, two cousins from Kumbakonam, K. Varalakshmi and K. Saranayaki, danced. In 1934, on December 31, and again in 1936, on December, 27, K. Varalakshmi danced with another of her cousins, K Bhanumati. The Kumbakonam dancers were very popular and after the untimely death of K. Varalakshmi in 1937, K. Bhanumathi was invited to perform alone in 1940. All the Kumbakonam dancers studied with P. (Papanasam) Vadivel, another of P. S Minakshisundaram's students. More hereditary dancers from Pandanallur performed: in 1935, on June 1st, two daughters of P. (Pandanallur)

Nagamma, P. N. Sabharanjitam, and P. N. Nagaratnam, danced, and in 1936, on December 29 P. N. Sabharanjitam danced alone. P. N. Sabharanjitam used to demonstrate the dance for Rukmini Devi when Rukmini Devi was studying with P. S. Minakshi-sundaram.

The Madras hereditary dancers, who danced at the Madras Music Academy, were represented by M. D. Gauri and T. Balasaraswati. In 1932, on January 3, M. D. Gauri danced. Her mother M. Doraikannu, had studied with Krishna *nattuvanar* of Tanjore. M. D. Gauri had studied with Munuswamy *nattuvanar*, Krishna *nattuvanar's* son. T. Balasaraswati studied dance with T. N. Kandappa and the descriptive portions of the dance with M. D. Gauri. In 1933 T. Balasaraswati performed at the Madras Music Academy when she was fifteen. This was the first of her many performances at the Madras Music Academy which were presented frequently until 1971. However, she continued to perform practically until her death in 1984.

T. (Tirunelveli) N. Muthuratnambal first performed in December 27, 1937 at the Academy. Her family had been dancers for four generations: T. N. Muthuratnambal's mother T. Nallanayakam had studied with Subramaniam, son of Sabhapati *Nattuvanar*, while T. N. Muthuratnambal trained with the Ettayapuram court teacher, Subbaraya *Nattuvanar*, and with Sabhapati *Nattuvanar* from Chidambaram. T. Muthuratnambal trained her daughter T, M. Bala Rukmini, who also studied with Tiruchendur Subramania *Nattuvanar*.

No programme notes were available for the first recorded recital at the Madras Music Academy in 1931 by P.K. Jivaratnam. I was only able to find information on programmes beginning in 1933. There were a total of ten performances by nine different dancers (P. K. Jivaratnam, M. D. Gauri, K. Varalakshmi, K. Saranayaki, P. N. Sabharanjitam, T. Muthuratanambal, K. Bhanumati, T. Balasaraswati, K. Nagaranjitam). T. Balasaraswati performed twice. Three of the presentations, those of P. Varalakshmi and P. Saranayaki, K, Varalakshmi and K. Bhanumati, and K. Sabharanjitam and K. Nagaranjitam were "double

dance", ie. two dancers shared a dance programme, performing simultaneously in some pieces and solo in others. No *Nattuvanars* or accompanists were listed in the programme notes. All of the dancers presented the traditional order of items, but T. Balasaraswati omitted *shabdam* on both occasions that she performed, and also dispensed with *shloka* at the end of her recital. There were no additions to the repertoire, nor styles other than Bharata Natyam presented. No men danced nor were any dance dramas presented.

1940s

Twenty-one dance recitals by twenty different dancers were presented by the Music Academy. T. Balasaraswati appeared twice in this decade. This decade also included presentations entitled by so and so "and party". Because the composition of the party has not been given, it is impossible to give a compreehnsive list of all the dancers. "Double dance" was still popular; in this decade it was presented by three sets of young girls: Yogam and Mangalam; Kausalaya and Kalyansundaravalli; Radha and Anandi. Kausalaya also presented a solo recital on another occasion.

The traditional order was followed by all the dancers, except that *shabdam* (SA) was not danced by Kausalya or by Mrinalini Sarabhai. Other deviations from the traditional programme were that *shloka* (SL), which was included by Shanta (Rao) and party, and Hemamalini Vijayaraghavan was dropped by T. Balasaraswati, P. Jayalakshmi (twice), and Yogam and Mangalam, Kausalaya (twice) and Kalyansundaravalli, Anandi and Radha, and Hemamalini Vijayaraghavan. *Natanam adinar* (NA), the cosmic dance of Shiva, was regarded as an innovative dance item at the time. It was danced once by P. Jayalakshmi and twice by Yogam and Mangalam, Hemamalini, Kamala, Anandi and Radha. *Natanam adinar*, a song by Gopalakrishna Bharati, is supposed to have been set to dance initially by P. S. Minakshisundaram for Ram Gopal, a non-hereditary male dancer. The popularity of this composition is seen by the fact that it was

also in the repertoire of two other *nattuvanars* V. Ramaiya and V. Minakshisundaram. The semi-classical dance called "*naganrittam*" (NN), or snake dance was first presented at the Madras Music Academy by Hemamalini Vijayaraghavan. It was in the repertoire of V. Ramaiya and was made famous by his student Kamala Lakshman who was to present it at the music Academy for several years.

Tara Chauduri presented some Bharata Natyam dances, as well as those from three other styles: Kathak, Kathakali, and Mohini Attam. In her Bharata Natyam presentation she omitted *varnam* and *shloka*. It is unusual to omit *varnam* as this is regarded as the most complete of all the dances in the Bharata Natyam repertoire. Gopinath presented Oriental dances twice in 1941. He is the only male to have danced ror the Madras Music Academy during this decade but he did not perform Bharata Natyam. Three *nattuvanars* are mentioned: A. P, Chokkalingam (twice), V. Ramaiya (five times) and K. Ellappa (once). A. P. Chokkalingam conducted the recitals of two of his students, Kausalya and Kalyansundaravalli when they danced together and also when Kausalaya danced alone. V. Ramaiya conducted the recitals of Hemamalini Vijayaraghavan (twice) Kamala Lakshman (twice) and the double dance of Radha and Anandi. K. Ellappa conducted the recital of Mrinalini Sarabhai, who had studied with other teachers as well. This was the first example in any sample of a *nattuvanar* who served in the capacity as orchestra conductor and not as the teacher who shaped the dancer's style. Initially V. Ramaiya conducted the repertoire that Kamala had studied with her first teacher K. Muthukumar but at this stage in her career she was performing only those dances that she had studied with V. Ramiaya. Therefore we can conclude that both A. P. Chokkalingam and V. Ramaia continued to serve the traditional role of *nattuvanar* as both teacher and orchestra conductor for those dancers that they had trained. It is however not always that clear cut.

1950s

The Madras Music Academy presented thirty-one dance programmes, by at least fifteen different dancers, all females.

It is impossible to give an exact number as one dance group was simply listed by its name as "Nandikesvara Natyalaya".

T, Balasaraswati gave ten recitals, approximately one third of the recitals in this decade. Kamala Lakshman's dance was presented five times, once in a "double dance" with her sister Radha. Hemamalini Vijyaraghavan had appeared in the 1940s.

The traditional order of items was generally followed with a few minor changes. *Shabdam* (SA) was omitted by T. Balasaraswati in only one of her ten programmes. *Natanam Adinar* (NA) was performed by P. Jivaratnam, Kamala Lakshman, her sister Radha, Hemamalini Vijayaraghavan, Chandralekha, Sarala, Chitralekha and Indrani Rehman. In the 1950s *natanam adinar* was presented in nearly half (thirteen times) of all the performances. The *nattuvanars* that conducted *natanam adinar* were V. Ramaiya, T, Swaminathan (who probably studied it with P. S. Minakshisundaram), and K. Ellappa. Two other innovative dances appeared; *kurathi* (gypsy dance) was presented seven times and *Andal* (excerpts in the life of *Andal*) was presented eight times. *Kurathi* was danced by one of A. P. Chokkalingam's students, (Indrani), one of Gopalkrishna's students (Sarala) and two of V. Ramaiya's students (Kamala and Radha), *Andal* was presented by one of K. Ellappa's (Chitralekha) one of Gopalakrisna's students (Sarala) and on several occasions by Kamala and Radha. This indicates the popularity of these new pieces and the willingness of several teachers to choreograph them.

The 1950s saw Kathak, a north Indian dance style, presented three times: twice as a full evening recital and once sharing an evening with two other styles: Bharata Natyam and Manipuri.

K. Ellappa and V. Ramaiya conducted recitals eight times. Six other *nattuvanars* conducted recitals only once: A. P. Chokkalingam, T. Swaminathan, P. Muthaiya and P. C. Subbarayan, K. N. Dandayudapani and M. Gopalkrishnan.

Three of the *nattuvanars* (V. Ramaiya, A. P. Chokkalingam T. Swaminathan) had also trained the girls whose recitals they had conducted. Five of the *nattuvanars* (K. Ellappa, T. K Ganeshan, T. P. Muthaiya, T. P. Subbarayan, K. N. Dandayudapani) had not taught the dancers, but were acting only in the capacity of orchestra conductors. P. Jivaratnam employed *nattuvanars* who had trained with her teacher, P. S. Minakshisundaram (P. M. Muthaiya and P. C. Subbarayan, both relatives of P. M. Minakshisundaram). Both dancer and *nattuvanar* would therefore have been familiar with the same compositions. In contrast, T. Balasaraswathi had to train *nattuvanars* after her teacher, T. N. Kandappa, died. She first trained K. Ellappa, who subsequently taught dance and presented two of his own students: Chandralekha, and Chitralekha later in the same decade. K. Ellappa therefore falls into two categories : that of an engaged *nattuvanar* (for T. Balasaraswati) and as a *nattuvanar* in the traditional sense when he conducts the recitals for his two students. After breaking with K. Ellappa, T. Balasaraswati later trained two other nattuvanars. first, her teacher T. N. Kandappa's son, T. K. Ganeshan, and later K. Ramaiya.

Vyjainthimala had been trained by V. Ramaiya but engaged K N. Dandayudapani to conduct her recital at the Academy. The relationship between K.N. Dandayudapani add Vyjainthimala was different from that between K. Ellappa and T. Balasaraswati. Initially K. Ellappa was not a *nattuvanar*, but a singer who had worked in that capacity with T. N. Kandappa. Later who he was trained to be *nattuvanar* by a T. Balasaraswati. Although originally a singer' K.N. Dandayudapani was a trained *nattavanar* before he worked with Vyjainthimala. Thus the interaction was different. K. N. Dandayudapani would have had power in the relationship as he was also teaching the dance. K. Ellappa was in a subdominant position as he was being trained. His position would alter as he mastered T. Balasaraswati's repertoire and became less dependent on her for work and more able to train his own students and be in a dominant position.

This decade marked a change in the meaning of the term *nattuvanar*, which came to be applied to all those who conducted

dance performances, irrespective of whether or not they had actually taught the dancer involved. In practice, the distinction was often blurred. Dancers who used *nattuvanars* other than those with whom they had received their initial training might study the repertoire of the new *nattuvanar*, or teach him their own repertoire. In either case there might be an exchange of knowledge across traditions. Dancers often preferred to study the new *nattuvanar's* items as they generally found that they could learn them faster than the could teach theirs to a new *nattuvanar* (Gaston 1983).

No men danced Bharata Natyam at the Madras Music Academy and no dance dramas were presented during this period.

The exceptional amount of dancing that flourished in the 1950s prompted the experts' committee of the Madras Music Academy, in 1955, to discuss the need to start and institution for training dance teachers and necessity to collect data :

> ' To pool togethet the teaching resources available for turning into proper (sic) and on correct lines, the learning of Bharata Natyam in which the public were now evincing great interest... Mr. Krishna Aiyar referred to the demand for teachers all over the country and need to train teachers', (Journal of the Madras Music Acadeny 1955).

The Madras Music Academy had actually founded a dance school in 1953 in which T. Balasaraswati taught. In 1955 Mr Krishna Aiyar "referred to a number of defects in the quick training and an *arangetram* (debut recital) at a very early age, now so common in Bharata Natyam".

1960s

Thirty-three dance programmes were presented by the Madras Music Academy. T. Balasaraswati danced seven times, Kamala Lakshman presented three programmes with her two sisters Radha and Vasanti, one programme only with Radha, and

one solo recital. Vyjainthimala Bali danced alone three times and twice with her 'party'. The Travancore sisters, also known as Padmini and Ragini, danced three times.

The traditional repertoire was presented by T. Balasaraswati, Kamala Lakshmsn and Vyjainthimala, but with some omissions on some occasions. Both Vyjainthimala and Kamala omitted *jatiswaram* and *shabdam* on two occasions while T. Balasaraswati omitted the vigorous abstact dance, *tillana* because of ill health. Besides, her forte was *abhinaya*, the descriptive dance. The omissions of *jatiswaram* and *shabdam* gained momentum and, since these two dances were rarely performed in the 1980s heralded the future.

Natanam Adinar was presented only three times, twice by Kamala, and once by Vyjainthimala. Adyar Lakshman conducted this dance when Vijainthimala Bali performed. When Kamala Lakshman presented this dance no *nattuvanar* was listed in the programme notes but she probably employed V. Sadasivan when she danced it, as he was her *nattuvanas* during thls period. No doubt both these dancers taught their respective *nattuvanar* the choreography for *natanam adinar* which they had both studied with V. Ramaiya. However it is doubtful that the choreog.aphy of this dance would have remained unchanged.

Andal was less popular. Vijainthimala Bali danced it twice She was the only dancer who included this dance in her Madras Music Academy programmes right up until the 1980s. *Kurathi*, the gypsey dance, was not presented at all, nor ever agin at the Music Academy.

This decade marked the beginning of the popularity of the dance drama, danced either by several sisters or by a group of dancers who had been taught in the schools founded by famous dancers, such as Vijainthimala Bali. These dance dramas included *Ramayana, Nowkacharitram, Dasavatar, Rukmini* etc. The popularity of dance dramas is increasing as it gives more oppur-tunity for schools to present all of their students on stage.

Generally the dance dramas feature the dancer/teacher in the leadrole. This certainly was the case for the above dance dramas.

Kamala Lakshman had been a film star since the late thirties. Other film stars such as Vijanthimala Bali and the Travancore sisters also danced at the Madras Music Academy. As noted above, early films included classical Indian dance and music unlike today. In 1960 a *kautvam* was first presented by Vyjainthimala. When she performed it again in 1963 she presented it along with *alarippu*. In the 1960s and 1970s, *kautvam* was danced at the Academy by Vijainthimala who had three different *nattuvanars* for her recitals : Adyar Lakshman, T. P. Kittappa and K. P. Krishnamoo*. Kamala Lakshman was the only dancer during the 1960s to present another piece of temple music, *pushpanjali* along with a *kautvam*. She continued to do this in the 1970s. Both *kautvam* and *pushpanjali* were danced often by many dancers but not at the Madras Music Academy.

Two dancers : Yamini Krishnamurthi, who presented both Bharata Natyam and Odissi in her recital, and Sonal Mansingh, who presented just Odissi, appeared once during the 1960s. These two dancers were both based in Delhi, where they dominated the field of classical dance over the next two decades. They presented different styles of Odissi : Yamini that of Surendernath Jena, and Sonal that of Kelucharan Mahapatra. It was only in the late 1960s that a sufficient Odissi repertoire had been composed to occupy a full evening's recital. Its recreation and popularity has been attributed mainly to Kelucharan Mahapatra.

Styles other than Bharata Natyam were presented by various dancers : the most unusual were Kuchipudi by T. Balasaraswati, and Mohini Attam by Vijainthimala. Two full recitals of Manipuri (one by a group of traditional dancers from Imphal, Manipur, another by the Jhaveri sisters, from Bombay) were

* Identity not clear.

presented. Two Kathak recitals were presented, one by Roshan Kumari, the other by Birju Maharaj from a family that had been involved in the dance for several generations.

There were six *nattuvanars* identified (V. Ramaiya, Adyar Lakshman, T.K. Ganeshan, V. Sadasivan, K. P. Krishnamoo, and Jyoti Krishnamurthy). Jyoti was a trained vocalist, the sister of Yamini Krishnamurthy, for whom she conducted the recital. Even in the 1960s it was still unusual for a woman to conduct a recital. Jyoti is an example of a relative who took an active role in the capacity of *nattuvanar* without extensive dance training. This trend intensified later. On some occasions, V. Sadasivan, along with Jyoti, conducted Yamini's recitals. V. Ramaiya was the only one who had trained his dancers, all of the other *nattuvanars* were employed as orchestra conductors. Vyjainthimala was now performing with Adyar K. Lakshmau whereas in the 1950s K.N. Dandayudapani had conducted her recitals. The three sisters, Kamala, Radha and Vasanthi still performed together but V. Sadasivan had replaced V. Ramaiya as their *nattuvanar*. V. Sadasivan, along with Jyoti (Yamini's sister) also conducted Yamini Krishnamurthy's recitals. Kamala Lakshman and Yamini Krishnamurthy trained V. Sadasivan to conduct their repertoires. In that respect, V. Sadasivan's artistic career is interesting, his first exposure to the dance after training as a vocalist was with T Swaminathan. By working with these two dancers he was able to incorporate both the K. Muthukumar and V. Ramaiya traditions in which Kamala was trained and the Kalakshetra and K. Ellappa traditions in which Yamini Krishnamurthy was trained. This is an excellent example of the dissemination and absorption of traditions. Because of his breadth of experience V. Sadasivan was very much sought after. V. Sadasivan had taught dance to his own students and conducted their *arangetrams*. V. Sadasivan's career was very much like that of K. Ellappa who was trained by T. Balasaraswati. However by the 1960s she had trained and was employing T. K. Ganeshan, and K. Ellappa was teaching his own students who would dance for the Academy during the next decade.

1970s

There were fewer recitals, (twenty), in the 1970s than in the previous decade. This number included the mid-year series as well, which indicates fewer recitals during the December January season. There were eighteen different dancers. Nine *nattuvanars* were named : Adyar Lakshman, K. N. Dandayudapani, T. P. Kittappa*, P. C. Subbarayan, S. K. Rajaratnam, T. K. Ganeshan, Indira Rajan, Sitaram Sharma and Aravindakshan, and one of those was a woman, Indira Rajan. Those who conducted recitals by their own student were : Adyar Lakshman (Anita and Prita Rathnam), K. N. Dandayudapani

(Sri Vidya), and P .C. Subbarayan (Meenakshi Sabhanayagam). Sitarama Sharma was an employee of Kalakshetra, the institution where both he, and the dancer, Krishnaveni Lakshman, whose recital he conducted, trained. He was from a hereditary family in the Kuchipudi dance tradition and was working in Kalakshetra as a singer and *nattuvanar* for all of that institutions Bharata Natyam recitals. All of the other *nattuvanars* listed in 1970 were hired to conduct the recital : T. Balasaraswati was still working with T. K Ganeshan, Vijainthimala employed two new *nattuvanars*; T. P. Kittappa* for three and Indira Rajan for two performances. Kamala Lakshman employed three new *nattuvanars* : S. K. Rajaratnam, Aravindakshan and Jayanathan. The *nattuvanar* was not named for seven of the concerts, a practice that had been common in the 1930s. In the 1980s however it was for different reasons. In the 1930s there was a strong link between a dancer and her *nattuvanar* and no doubt such information was considered unnecessary. As well it would appear that the artistic status of the dancer far outweighed that of the *nattuvanar.* By the 1970s the omission was more likely because the dancer would not have known whom she could engage far enough in advance for before the programme was printed. The competition for *nattuvanars,* who were now in short supply, had begun. During this decade

*Probably K.P. Kittappa

Vijainthimala performed six times, Kamala Lakshman twice solo, and once with her sisters Radha and Vasanti. T. Balasaraswati by that time in poor health performed only once, as did ten other dancers.

Anita and Pritha included some dances in the Mohini Attam style as part of their presentation. Three dance dramas were presented : *Rukmini*, *Prahlada* and another. The traditional repertoire, in the usual configuration, were presented by Hemamalini, Anita and Pritha Rathnam, Minakshi Sabhanayagam, Krishnaveni Lakshmanan, Vijainthimala (three times), Sri Vidhya, and Kamala Lakshman (twice). Only very minor additions and omissions were attempted. Innovation centred around replacing *alarippu* with either a *kautvum* (Radha and Vasanti) or a *pushpanjali* (Padma Subrahmanyam). Kamala Lakshman danced a *kautvam* twice and Padma danced one once. T. Balasaraswati dropped the two abstract energetic dances' *tillana* and *jatiswaram*. Chitra Vishveshvaran did not dance *jatiswaram*. Vijainthimala dropped *jatiswaram* and *shabdam* for all three of her recitals while Kamala Lakshman dropped *shabdam* twice and Padma Subrahmanyam omitted it for her recital. *Shabdam* and *jatiswaram* were on the way out.

Varnam remained the most important composition and several *Varnams* new to the dance repertoire were presented. *Varnam* and *tillana* had become firmly established as the most important dances in the core repertoire; *varnam*, because it combines both aesthetic movement and the dramatic elements of the dance, and *tillana* as a vehicle to show off the dancer's skill in pure dance.

1980s

More than forty-four recitals were presented by the Madras Music Academy by thirty-two different dancers. Padma Subrahmanyam, (who had performed once in the previous decade), Lakshmi Vishwanathan, Sudharani Raghupati, and Chitra Vishveshvaran performed three times, while Alarmel Valli, Sujata

Srinivasan, Vijainthimala Bali and Shoba Naidu (only Kuchipudi), performed twice. Malavika Sarukkai gave two full recitals, one in Odissi, the other in Bharata Natyam. Kamala and her sister Radha danced once as did twenty-two others. Kuchipudi was performed by Ratna Papa and Swapnasundari.

No males presented solo dances. However, several men danced in the dance drama, *Devi Mahatmyam* choreographed by the dancer and teacher V. Chandrashekar. V. Chandrashekar choreographed, danced and conducted portions of his own work. Combining the two professions of dancer and *nattuvanar* in one evening was not unusual in the 1980s.

Padma Subrahmanyam presented solo dance dramas, and Vempati Chinnasatyam, from a hereditary Kuchipudi family, presented a dance drama in the Kuchipudi style. This decade included a lot of Kuchipudi; seven performances altogether.

The *nattuvanars* listed were : U. Lakshminarayan (Lakshmi Vishwanathan, Sujata Srinivasan), D. Mohanraj (Chitra Vishveshaaran, once and Lakshmi Vishwanathan, twice, Padma Gopal (Sudharani Raghupati, twice), V P. Ram Doss (Vijainthimala) Indira Rajan (Alarmel Valli) Rajashekaran (Chitra Vishveshvaran, twice), V. Krishnamurthi (Kanaka Srinivasan), Aravindakshan (Malavika Sarukkai), S. K. Rajaratnam (Srinidhi Rangarajan).

Only one of the dancers, Srinidhi Rangarajan, was trained by the *nattuvanar*, S. K. Rajaratnam who conducted her recital. All the other *nattuvanars* were engaged to conduct recitals for dancers who had received their training elsewhere. Two of them (V.P. Ram Doss, Aravindakshan) earned their living by conducting recitals and did not teach dance. This decade saw the appearance of many new musicians trained in *nattuvangam*. It also marked the decline and practical disappearance of *nattuvanars* with a strong hereditary connection with the dance and a long association with it. The fact that in many instances the *nattuvanar* was not named is also significant, suggesting that his/her importance was much diminished from earlier decades. All of the *nattuvanars*, except V. Krishnamurthy who lived and taught in Delhi, worked in Madras.

Lakshmi Vishwanathan, and Alarmel Vali danced *alarippu, jatisvaram, varnam* and *tiliana,* and only omitted *shabdam* and *shloka* from the core repertoire. Most of the dancers included *varnam* and *tillana.* A great deal of innovation continued to be centred around the opening dances *kautvam,* and *pushpanjali* which had been presented in earlier decades. Malavika Sarukkai presented *kautvam* and *pushpanjali* while four other dancers-Sudharani Raghupaty, Jayanthi Rajagopal, Srinidhi Rangarajan, Padma Subrahmanyam presented *pushpanjali* alone. In 1983 Chitra Vishveshvaran introduced *mallari* a piece of music used in temple ritual. She set this to dance and presented it along with *kautvam.*

Discussion

The number of the dance recitals and the number of dancers involved, increased over the period concerned. Many of the early dancers were in their teens when they performed whereas for the later period the dancers were mature.

Nattuvanars were not listed in the 1930s but were usually included in the later programmes. Where they were not, it tended to indicate that the dancer worked with several *nattuvanars.*

Probably the most striking feature of the data is the change rom dancers performing with their teachers to a situation where' rom 1970 onwards, most performers were accompanied by a *nattuvanar* other than their teacher, one who had been trained or the occasion, However, even fairly young dancers performing in the 1970s and 1980s appeared with *nattuvanars* other than their original teacher, a clear symptom of increased mobility within the field.

"Double dance" continued until the eighties, when Vani and Meera performed together, but it was not as important as it had been earlier.

The core repertoire was never invariably presented. Many new invocatory dances were introduced, some inspired by tem-

ple ritual and music (*kautvams* and *mallari*). Other dances had been choreographed from the Carnatic classical music repertoire Despite the innovations, most recitals opened with a devotional song.

The gradual disappearance of two dances characteristic of the early repertoire (*jatiswaram, shabdam*), has led to an enhancement of the central importance of the *varnam,* Both the rhythmic bravura of *jatiswaram* and the descriptive elaboration of *shabdam* were concentrated and embellished in the *varnam.* Because the *varnam* contains both elements of the dance, the rhythmic and the descriptive, it has come to be test of any Bharata Natyam dancer. Despite the changes going on around it, the *varnam* has remained relatively constant, Although some new *varnams* have been introduced, many of those popular in the 1930s and 1940s were just as likely to be seen in the 1980s.

The trend towards shorter recitals, to satisfy the needs of audiences increasingly bound to fixed timetables of work, public transport, etc meant that something had to be cut. Because the music and choreography of the popular *varnams* tends to be of a very high quality, they have retained their place in the repertoire. The obvious solution was to excise those pieces which duplicated, to some extent, the effects of the *varnam,* Hence the demise of the *jatiswaram* and the *shabdam,* Likewise those dances which required a time-consuming costume change (*Andal kurathi*) were also dispensed with. The elimination of these two pieces and the lack of interest in *naganritta,* which was mainly danced by Kamala Lakshman was pretty well complete by the 1960s.

Certainly *kurathi, Andal* and *natanam adinar,* which were popular at one time. were no longer danced by established dancers in the 1980s. Vijainthimala Bali, however, continued to perform *Andal* until the early eighties, although no one else

presented it at the Music Academy after 1961. *Kurathi* was not performed at the Music Academy after 1957 and *natanam adinar* was not presented there after 1968. These dances are still some times danced at *arangetrams.*

The recent popularity of Kuchipudi dances probably reflects several tendencies : a feeling that the dance programmes need to be diversified : the emergence of a modern Kuchipudi technique, properly adapted to performance by females (especially the students of Vempati Chinnasaytam); and a strong Andhra representation in the Madras artistic community. It remains to be seen whether the current prominence of Kuchipudi will be maintained. Another style, Odissi, first performed at the Music Academy in the 1960s did, in the 1970s, gain considerable popularity in Madras during the 1970s and early 1980s. This is not reflected in the programmes presented at the Academy, where only one full Odissi recital, that of Malavika Sarukkai's was presented in 1983.

This analysis reflects innovations, additions and omissions of repertoire for recitals held at the Madras Music Academy. However, because a certain dancer introduced a particular dance she should not automatically be credited for this particular innovation within the whole of the Bharata Natyam tradition. The number of recitals and the number of dancers documented by the Academy records is very limited when compared with the level of activity all over India. Because of the relatively conservative nature of the Academy, it is likely that most innovations appeared there after they had become firmly established elsewhere. However, there seems no reason to think that the trends discerniable in repertoire presented at the Academy are not valid for the whole field of Bharata Natyam.

The records of the Madras Music Academy are valuable sources, recording the development of the performance and presentation of Bharata Natyam.

TABLE I

Abbreviations for Dances, Listed according to their appearance in the chart from left to right.

AL Alarippu

JA Jatiswaram

SA Shabdam

VA Varnam

TI Tillana

NA Natanam adinar

AND Andal

KU Kurathi

SL Shloka

KA Kautvam

PU Pushpanjali

NN Naganrittam

Dances Listed under Core Repertoire Headings

Alarippu : M— Mallari

Varnam : S— Swarajati

Abbreviations for Dance Styles Listed in the column, other styles

BN Bharata Natyam

K Kathak

KK Kathakali

KU Kuchipudi

MO Mohini Attam

Table 1 Repertoire performed at Music Academy Conferences.

K=Kathak, KK=Kathakaii, KU=Kuchipudi, OD=Odissi
MO–Mohini Attam, *=Varnam not by Tanjore Quartet
M=Mallari, S.=Swarajati, ?=Nattuvanar not given

Year	Dancer	Nattuvanar	ALAP	JAAN	SAAN	VAAN	TAAN	NAAN	ADAN	KUAN	SULAN	KAAN	PAUN	NAAN	Other Styles
1931	P. K. Jivaratnam	?													
1932	M. D. Gauri	?													
1933	Varalakshmi, Saranayaki	?	+	+	+	+	+				+				
1933	T. Balasaraswati	?	+	+		+	+								
1934	K. Varalakshmi & K. Bhanumati														
1935	T. Balasaraswati	?	+	+		+	+								
1935	Sabharanjitham, Nagaratnam	?	+	+	+	+	+				+				
1936	K. Varalakshmi & K. Bhanumati	?													
1936	P. N. Sabharanjitam	?													
1937	Muthuratnambal (Tinnevelly)	no prog given													
1940	Kumbakonam Bhanumati														
1941	Bhavani	?				+	+								
1941	Gopinath and Tangamani (2)	Oriental Dances													

1984	Alarmel Valli	?	+ +	+ +			
1984	Kanaka Srinivasan	V. Krishnamurthi	+	+ +		+	
1984	Swapna Sundari	? (Kuchipudi)					
1984	Lakshml Vishwanathan	D. Mohanraj	+ +				
1984	Sobha Naidu	? (Kuchipudi)					
1984	Chitra Visvesvaran	Rajashekaran		* +			
1985	Padma Subramanyam	Jaya Jaya Shankara sole DD					
1985	Sudharani Raghupathy	Padma Rajagopal		* +			
1986	Kamala Reddy	(Kuchipudi)					
1986	Malavika Sarukkai	Aravindakshan				+ + +	
1986	Ratna Papa	Chinnasatyam (KU)					
1987	Uma Balasubramanium	?	+	+			
1987	Shoba Natarajan	Chinnasatyam (KU)					
1987	Sujatha Srinivasan	U. Lakshminarayana	+	+ +			+
1988	Vempati Chinnasatyam company	Kuchipudi DD					
1988	Srinidhi Rangarajan	S. K. Rajaratnam	+ + +				M
1989	Chandrashekhar & party	(Dance Drama, Devi Mahatmyam					

The Pancha Ratna Kritis of Sri Tyagaraja

T. S. PARTHASARATHY

It is a happy augury that for the past two or three decades the Pancha Ratna kritis composed by Tyagaraja in the Ghana Ragas Nata, Gaula, Arabhi, Varali and Sri, are being regularly sung at all celebrations of his aradhana. They are most representative of his art as a composer and one may even say that Tyaga raja has, in these pieces, consciously summed up his musical genius in a quintessential form. They are not stray pieces composed by him at random but constitute a deliberate scheme of melody, rhythm and words into which he has painstakingly fitted in every aspect of the classical form of Karnatak music. Thanks to their authentic notation being available from the direct lines of his disciples, the tunes have been preserved in their pristine purity.

Sanskrit scholars are of the opinion that the Abhijana Sakuntalam is the most representative work of the genius of Kalidasa and if one were to make a further selection, four slokas figuring in the fourth act of the play are his best. If the same method is applied to sum up Tyagaraja's genius, the Pancha Ratna Kritis will naturally emerge as his most representative pieces. As the original swaras are available, the kritis are ideal for group singing although hard training and rehearsals are necessary by the participants.

THE FIVE GHANA RAGAS

The ragas selected by Tyagaraja for this group have a history behind them and show that Tyagaraja, who was one of the great vocalists of all time, was also a follower of the Vina sampradaya. There is evidence to show that he was a Vainika himself. In any case, the five ragas are known as the 'ghana raga panchakam' in the Vina sampradaya and it has been the practice for players on the Vina to play tanam in these ragas in the given order viz. Nata, Gaula, Arabhi. Varali and Sri. Various reasons are found in musical treatises for these five ragas being called 'ghana' ragas For instance, some of the subtle srutis of Karnataka music figure.

in them. The raga Nata contains the Shatsruti Rishabha and Dhaivata, Gaula contains the Eka Sruti Rishabha (which is lower than the Suddha Rishabha), Arabhi contains the alpa prayogas of Gandhara and Nishada and Varali contains the Suddha Gandhara and a particularly sharp Madhyama known as the "Varali Mahyama". Ragas like Nata and Arabhi are ancient ragas which figure among the panns of Tamil Nadu in which Tevaram and the Divyaprabandha were being sung. Later, the Vina players developed tanam in these ragas to a remarkable degree of excellence and elaboration. Sri Raga is a auspicious raga and has a soothing effect especially after the shrill notes of the preceding Varali.

From the musical point of view, the Pancha Ratna Kritis are highly sophisticated compositions in which the ragas are developed step by step in their natural progression culminating in a grand finale at the end. The ettugada swaras come in waves with an originality and daring that are breathtaking. The nuances of each raga have been woven into the rhythm of the pieces in a meticulous manner. It is noteworthy that all the five pieces are in the Adi Tala. the tempo of which has however been varied by Tyagaraja in different ways to suit the mood of each song in the group. The sarva laghu dances equally merrily in the brisk Arabhi piece or in the sedate Sri Raga kriti. One may say without fear of contradiction that Tyagaraja has, in these compositions, exhausted all the possible combinations and possibilities of the raga handled and has left no room for any innovation.

THE SAHITYA OF THE PANCHA RATNA

The words of the Pancha Ratna kritis are primarily ancillary to the music but they are also supremely worth conning from the literary and aesthetic points of view. Among the composers of kritis in Karnataka music, Tyagaraja was the only poet and his songs are often described as 'poems set to music' They are the most splendid specimens of the literary structure of a kriti, the grammar of which has been defined by Tyagaraja himself in the song 'Sogasuga'.

The beauty of the language to which music is set has a great deal to do with the performance and popularity of the music itself. The diction most suited for music has to be euphonious and composed of words which are soft, flowing and melodious, with no harsh or discordant combination of syllables to grate upon the ear. The Pancha Ratna kritis are unrivalled for their sweet phrasing. According to Kalluri Virabhadra Sastri, the Telugu commentator on Tyagaraja kritis, they have the lakshanas of a Mahakavya built in as defined in the Alankara Sastra as they deal with a Nayaka who, in this case, is none else than the Lord Himself. The first kriti ''Jagadanandakaraka'' is in Sanskrit and the remaining four in mellifluous Telugu. A brief assessment of their special beauties and the import of the kritis is attempted below.

JAGADANANDAKARAKA

As a close follower of tradition, Tyagaraja commences his first piece in Nata with the use of the word 'Jaya' in the pallavi. In earlier times, Nata was always sung at the beginning and Surati at the end. The first song of the Todaya Mangalam, which is also in Nata, runs as follows :

" Jaya Janaki Ramana
Jaya Vibhishana Sarana
Jaya Saroruha Nayana
Jaya Dina Karuna".

Following this tradition, Tyagaraja has employed the phrase ''Jaya Janaki Prananayaka''. Each phrase in this magnificent Sanskrit kriti has a special significance in relation to its hero viz. Lord Rama. The Upanishadic truth that the Lord is the source of all joy in this universe is stressed in the opening phrase itself. The anupallavi starts with the word 'Gaganadhipa Satkulaja' (born in the noble solar dynasty) after the fashion of Valmiki who starts his kavya with the sloka :

''Ikshvaku Vamsa prabhavo
Ramo nama janaih srutaith''.

The various divine qualities of the Lord are then brought ou n a series of delightful phrases like "Nigama niraja amruta po-shaka" and "Satkavi hridalaya". Valmiki is mentioned as the 'Kavina', 'the Sun among poets'. A free translation of the song is furnished at the end of this article).

DUDUKUGALA

After the majestic Nata comes the plaintive Gaula, in which the composer passes into a mood of introspection and self-reproach. After the manner of the earlier saints, he asks in wonder "which Lord is going to save an incorrigible sinner like me?" Couched in simple Telugu, the kriti proceeds to catalogue sins of omission and commission which include the teaching of music to people like dancers, gallants and women purely with a view to winning them over. To Tyagaraja, music was not an art or a form of entertainment but a Yoga Sadhana and he considered that the bartering away of that treasure was the greatest sin one could commit.

He deplores how he (which, in fact applies to the common human kind) wasted his youth in useless argumentation without a thought of God and devotion. This noble human birth was put to all kinds of abuse as a result of pride, jealousy, greed, etc and the entire life was wasted in the service of the family and for the acquisition of wealth. The kirtana stresses the transient nature of wordly pleasures and invokes the compassion of the Lord for redemption.

SADHINCHENE

In spite of the plaintive appeal in "Dudukugala", the Lord did not appear before him and Tyagaraja now indulges in a bold 'ninda stuti' in which he accuses Him as being a cunning God who always belied his own teachings and achieved his objective at the end. When Devaki and Vasudeva wanted Him as their son, He was born unto them but denied them the pleasure of His company. When Yasoda kissed Him as her own son, He laughed sarcastically, When the Gopis wanted union with Him, he teased them without acceding to their request.

In this kriti Tyagaraja alternates between Rama and Krishna but praises Rama as a soft-spoken hero who treated other women as His sisters. In the end he reconciles himself with

the advice given by the Lord "This is the lot of all true devotees. Do not grieve; do not keep company with atheists; and take the rough with the smooth".

KANA KANA RUCHI

Tyagaraja now proceeds to describe the divine beauty of the Lord which "grows more and more charming as one looks at it". This kriti is based on the sloka :

"Kshane kshane yan navatamupaiti
Tadeva rupam ramaniyatayah"

(Beauty is that which assumes a freshness and charm every moment). He sings His effulgence like the rising Sun, His lotus-like eyes, His shining cheeks, His dazzling crown of gems and His forehead with its Kasturi mark. It was a beauty that thrilled Sita. Tyagaraja quotes a long list of witnesses who feasted their eyes upon that divine splendour. They include Dhruva, Anjaneya, Siva, Narada, Parasara, Suka, Saunaka, Indra, Parvati and Sita. This moving piace in Varali bears Tyagaraja's characteristic imprint.

ENDARO MAHANUBHAVULU

In the end Tyagaraja offers his saluations to the preceptors and purvacharyas of yore, as laid down in the sloka "Punyan iman parama bhagavatan smarami". And what a galaxy of acharyas, bhagavatas, munis and devotees he presents! In the anupallavi he stresses that only adepts in Yoga can see in their hearts the form of the Lord "whose hue is as pure as that of the Moon". They include nada Yogis who sing His praises set in swara, laya and raga, those who look upon the world with nectar flowing from their eyes and those who know the secrets of the Ramayana, Bhagavata, Gita, Sastras and Puranas. This is a grand piece that rounds off the Pancha Ratna group on a soothing note.

The Pancha Ratna kritis are thus an unrivalled group of compositions in Karnataka music both from the music and the sahitya points of view. A continuous rendering of them ushers in an atmosphere of peace, serenity and devotion. Those who wish to pay their homage to Tyagaraja cannot do better than to arrange for a rendering of this unique group of kritis.

'Jagadanandakaraka' (51)

PALLAVI

You give joy to the entire universe ! Beloved consort of Sita! Victory to you ,

ANUPALLAVI

You are a scion of the noble solar race, King of Kings, a repository of auspicious virtues, an object of worship by the Gods and a source of all goodness.

CHARANAS

1. You shine like a Moon amongst the galaxy of Gods who are like the stars. You are the perfect God, free from all sins, the (Kalpaka) tree that fulfils all the desires of Gods, the stealer of pots containing milk and curds, a God with a beautiful countenance and speech like nectar, the kind shepherd, the joyous Lord, the consort of Lakshmi, the ever youthful God who protects His devotees.

2. You flourish by the nectar emanating from the Vedas. You are the destroyer of the enemies of the Gods. Garuda is your mount and the hearts of good poets, your abode. Countless monkey chiefs serve at your feet.

3. Your body has the hue of a sapphire. The Sun and Moon are your eyes. Your splendour is beyond one's imagination. You are the father of Brahma, the Lord of Creation; You are theSupreme Lord of the Universe; You sleep on Adi Sesha, the king of serpents and worshipped by Lord Siva.

4. The touch of your feet dispels the curse of the sage (Gautama). You are the protector of sacrifices, a master of the mantras (Bala and Atibala), a God with a serene mind, the consort of Siva and a giver of boons to Brahma.

5. You are the Creator, Protector and Destroyer of the Universe, fulfiller of countless wishes of devotees, a Lord with a matchless figure, an object of worship by Indra, a dispeller of the Sea Lord's vanity and the Hero of the epic (Ramayana) which contains the essence of devotion and music.

6. You are the Moon that rises from the ocean called the pure minds of virtuous men; the rider of the celestial chariot called Pushpaka Vimana. Hanuman, the killer of Surasa, the demoness, serves at your feet. You are the destroyer of evil nature. You are Eternal. Lord Brahma pays homage to You.

7. You are like a parrot in the cage called Omkara (Pranava). The Trinity, Siva, Brahma and Vishnu find their culmination in You. You are the killer of Ravana, the father of Indrajit. You are the friend of Siva, who wears the crescent on His head; the merciful Lord who protects His devotees and dwells in their hearts; the Supreme without a change; the essence of the scriptures.

8. Arrows are your weapons; You vanquish the demons and give protection to Gods and Brahmins; You are the hero of the epic (Ramayana) written by the Sun among poets (Valmiki) who was born in an ant-hill; Tyagaraja pays his homage to you.

9. You are the Ancient Lord; the son of an Emperor; the Saviour of your devotees; the killer of Khara Viradha and Ravana; the immaculate Lord whose charms attracted the sage Parasara; the changeless God whom Tyagaraja adores.

10. You are a repository of all auspicious qualities; the golden cloth (Pitambara) is your attire : You felled the seven Sala trees. Your feet are lotus-like in colour; Your glory is immeasurable; Your abode is in the hearts of sweet poets; You are the protector of gods and sages; the consort of Lakshmi who emerged from the ocean; the lion that destroys the elephants called sin; the Supreme worshipped by devotees like Tyagaraja.

PALLAVI AND ANUPALLAVI

Which Lord except you can protect an intractable sinner like me who, attracted by sensual pleasures, indulges in sin every hour ?

CHARANAS

1. You are the Moon that blossoms the lily which is the heart of Lakshmi; You are beyond the reach of one's minds and speech.

2, 3, 4 & 5, Little did I realise that it is you who pervades all animate beings; I discarded the path of worship and indulged in worthless arguments; I coveted the wealth of others with greed and demeaned myself to please them so that I could fill my belly; I spent my days under the illusion that to lead a comfortable life was the SUMMUM BONUM of existence.

6. I taught (music to) dancers, gallants, men of low caste and women to gain their favour; being completely ignorant of the mysteries of music I arrogated myself to the status of a devotee although my heart was as hard as stone.

7. Lord of Lords! I placed my trust in members of the fair sex, mansions, children servants and wealth which are attractive to the eye and forgot to worship at your Lotus feet.

8. Forgetting your beautiful countenance, I approached men blinded by pride and getting involved in evil thoughts I became weak-minded, unable to disentangle myself from my evil desires.

9. I forgot that the human birth is the most coveted among all creation and I fell a victim to pride, jealousy, greed and miserliness. Although born in the highest of castes, I demeaned myself by indulging in the professions of men of low castes. I kept company with men of evil character and misbehaved in my attempt to adopt worthless beliefs.

10. I spent a part of my life in the company of women part for acquiring possessions and the rest in protecting my children and amassing wealth.

154 'Sadhinchene'

PALLAVI & ANUPALLAVI

O Mind! Belying the teaching which He Himself uttered, the Lord worshipped by Tyagaraja carried out His desires and evaded appearing before me.

CHARANAS

1 & 2 He uttered words suitable for the occasion. He put Devaki and Vasudeva to many trials. He is the Lord of the stage called the world, the source of the river Ganga and a traditionalist in music.

3. He taunted the Gopis without fulfilling their hearts' desire.

4. He would always make women pine for Him and surrender to Him. He is the Lord of the Universe. He smiled cunningly when Yasoda kissed Him under the impression that He was her son.

5. He is the most compassionate of all Gods, a veritable ocean of good qualities, eternally stainless and a dispeller of the sins of the Kali age. I eagerly expected that He would free me from the trials of this world and meditated on Him in my lotus heart.

6. Hare Ramachandra! You are a scion of the Raghn dynasty! Your speech is sweet and you are like a brother to all women. Yeu are birthless. Your mount is Garuda and you are worshipped by emperors. You are eternally youthful and sinless. Your eyes are like lotuses. I prayed to you to save me but you evaded protecting me.

7. Lord Venkatesa of Divine splendour! Highest of all Gods! Dweller in the minds of righteous men! You are the wearer of the golden attire and shineth with your crown and dazzling ear rings. I sang your praises as the emperor among men but you belied my hopes.

8. He advised me that this was the lot of all devotees and lovingly accepted my worship. He advised me not to lose my composure and not to keep the company of godless men. He counselled that I should accept even sorrow when it comes. The Lord who blesses men with peace and serenity did not however come near me but fulfilled His own desires.

156 'Kana Kana Ruchira'

PALLAVI & ANUPALLAVI

The more I lovingly perceive you, day after day in my mind' he more beautiful you appear.

CHARANAS

1. Your charming countenance radiates majesty and unbounded glory.

2. Sita, with her effulgent face, derives great pleasure by glancing at you in her modesty.

3. You wearer of a golden attire with the hue of the rising Sun'. Your neck is adorned with necklaces studded with gems. Your eyes are like lotuses. Your cheeks shine and your crown is radiant.

4. Did not the boy-devotee Dhruva, who felt mortified by the sharp and insulting words of Suruchi his step-mother, attain bliss by meditaing on your glorious form?

5. Your forehead is adorned with musk. You are the saviour of Jatayu, the king of eagles. Did not the description of your glory, given by Hanuman, transport Sita with joy?

6. You are the source of all joy; You are the wind that dispels the clouds called atheists; You dwell in the hearts of liberated souls; You are the Kalpaka tree for your devotees; Your qualities are exemplary; Your form is bliss itself; Your mount is Garuda; Your weapon is the disc (Chakra), yet you are the most merciful Lord, a veritable ocean of compassion and the dispeller of fear.

7. The witnesses to this experience of mine are Hanuman, who lovingly bears your lotus feet in his hands, Lord Siva, who revels in the chanting of your name, and also Narada, Parasara, Suka, Saunaka, Indra, Parvati and Sita, You reside in the ocean called joy. The more your devotees gaze at you the more beautiful you appear

8. You are eternally worshiped by this Tyagaraja with his heart filled with love. Your face surpasses the Moon in its lustre.

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'Endaro Mahanubhavulu'

PALLAVI

My salutations to all great souls of the world (past and present).

ANUPALLAVI

To those who derive supreme joy (Brahmananda) by always seeing in their lotus hearts the Divine form and effulgence of the God whose hue is as white as the Moon;

CHARANAS

1. Oh Lord who delights in Saman music and possesses the beauty of Cupid! My salutation to those who are foremost among the ones blessed by you;

2. To those who stop the evil wanderings of the monkey called the mind and concentrate it on your Divine form;

3. To those who unhesitatingly offer their lotus hearts at the holy feet of the Lord;

4. To those who understand the mysteries of Svara, Laya and Raga, sing the praises of the Supreme Lord, who is the saviour of the downtrodden, and follow the true and virtuous path;

5. To those devotees on whose necks the gem-like qualities of Lord Hari shine like necklaces and who look upon the world with nectar-like looks and protect it with wisdom solicitude and compassion.

6. To those who see before their mental vision the Lord with a majestic gait and getting immersed in that ocean of joy; feel enthralled by the transcendental bliss;

7. To those great souls, supreme devotees and sages like the Moon, the Sun, Sanaka, Sanandana, the protectors of the eight directions (Dikpalakas), the Gods (Devas), Kimpurushas Prahlada, Narada, Tumburu, Hanuman, Lord Siva, who wears the Crescent, Suka, Brahma and the noble Brahmins who enjoy the bliss of the realisation of the Lord;

8. Oh Lord of the Raguu dynasty! To those who delight in adoring the beauty of your form, the efficacy of your name and your qualities like prowess, courage, composure of mind, compassion and truthfulness and who, knowing your aversion to, false faiths, discard them and always sing only your praises;

9. To those who have understood the hidden truths of scriptures like the Bhagavata, Ramayana, Gita, Veda, Sastras and Puranas and the mysteries of the six faiths like Saivism, the minds of the thirty-three crores of Gods of the Hindu pantheon and who, acquiring longevity through the joy of music, attain everlasing bliss through bhava, raga, and laya and thus become Tyagaraja's friends and well-wishers.

10. To those who, with overflowing devotion, meditate upon His holy name and become the true servants of the Lord who is the tutelary deity of Tyagaraja, the Rama Bhakta.

Balasaraswati's Abhinaya Style

KAY POURSINE

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(Paper presented at the 64th Conference, 1990)

I am happy to be here on this prestigious platform and for this I would like to thank the authorities of the Music Academy for inviting me to talk on the subject of Srimati T. Balasaraswati,s style of *abhinaya*, as understood by me in my long association with her for over 10 years.

Balasaraswati, who was considered the greatest exponent of *Bharata Nāṭyam*, had a power and beauty in her art which came from a total and loving adherence to the orthodox traditions in both Karnatic music and classical dance and with this came a complete synthesis of both traditions, It is for this reason I will focus on and talk about two essential aspects of her *abhinaya* style which she emphasized in class and which she thought were crucial to attaining the highest aesthetic realization in this art : these two important aspects are the music and the *hasta mudras* used in *Bharata Nāṭyam*.

For the past 18 years I have bean a student and performer of *Bharata Nāṭyam*. In 1972, I had the great fortune to meet Balasaraswati at Mills College, California, and see her perform. It was at this time I began my music and dance studies in her style. I worked particularly closely with Bala in private classes in Madras in 1976, 1977, 1982, and 1983. I returned to Wesleyan University in 1977 to receive my Masters Degree in Classical South Indian Dance Repertoire. I continued my music and dance studies with Bala and her brothers T. Viswanathan and T. Ranganathan in the U.S. during the subsequent summers of 1978, 1979, and 1980. During Bala's Wesleyan residency in 1981, I received her guidance in planning an Introductory *Bharata Nāṭyam* course for the Wesleyan Theater and Dance program. With the support of an American Institute of Indian Studies professional development grant, I returned to Madras once again to study privately with Balasaraswati in 1982 and 1983. This rich, intense, and deeply rewarding experience came

hastas comprising a *sanchari bhava*. Other times to test a student's ability to sense the relationship between the music and gestures. Bala would sing only the *svaras* for the same line of *sāhitya*, while showing an interpretation with *hastas*. This showed how the gesture becomes more subtle and refined when it is influenced by the subtle difference in the *gamakas*, and in the changes in *svara* phrasing. Bala often stressed the importance of the physical qualities of the gesture and the *hastas* must be perfected and refined in such a way as to make physical the meaning of ihe gesture. At this point I would like to mention Bala thought facial expression in *abhinaya* was an extension of the correct and clear action of the hasta and therefore, a reflection of the subtleties in the music.

When presenting *padams* Bala preferred the use of little or no cymbals from the nattuvanar, which made it even more important that a dancer have a thorough understanding of the music. The sound of the cymbals Bala said introduced a foreign element into what she thought was a complete musical and ttextual world of the *padam*. The sound of the cymbals would disturb the development of the delicate emotions along with the underlying mood as they progressed in the *padam* composition.

In the Tamil *padam* niddirayil, Bala noted the importance of the age of the *nayika* for a full realization of the psychological tension and intense emotional anguish she is expressing. The woman is middle aged and is in a state of agitated confusion about whether she dreamed or had actually seen the *nayaka*, her beloved (in this case the patron King Pratapa Simha Maharaja) with another woman The vision seems so vivid and clear in her mind and she is frightened to think it might be real. Yet if it was a dream, then why is it so powe fully clear in her mind ? Her confusion is compounded by the image of the other woman who is much younger and whose beauty is beyond all description. It is in her description of this young rival that the *nayika* expresses the conflictingr emotions of an older woman's jealousy, and admiration for a younger woman's beauty. *Pantuvarali raga* is particularly suited

to produce this dream-like mood where the heroine seems suspended between a dream and reality and where the haunting and mesmerizing image of the young beauty is ever present.

To illustrate the relationship between music and dance, I will now sing first the *pallavi* line of niddirayil, then perform the gestures with the music the way Bala showed this in class.

Following this I will perform the padam in its entirety.

The Teiugu *padam,* ososi, is a unique *padam* in that the poetry is the expression of the *nayaka* rather than that of the heroine. Bala thought a thorough understanding of the *nayakas* character fundamental to a correct rendering of the true meaning and emotions in this *padam.* She said the *nayaka* is of a dignified stature, educated, cultured, and refined, but is of such a high character he is totally incapable of anticipating the rejection and enmity of the woman he loves. His despair is so overwhelming he experiences a complete downfall in and rejection of this world, The mood is primarily pathetic, beyond any feeling of revenge or intense hatred one would expect from an ordinary man spurned in love. His love was so great for her that he denied her nothing.

Bala suggested he probably gave her all his family possesions, including his wife's jewelry, his lands, and houses. The low character of the woman is important here mainly because he innocently and blindly believed she had a sincere affection for him when in actuality she was deceiving him. When her true character is revealed to him his dejection is complete. The tragic and pathetic mood is beautifully expressed through the *mukhari raga* developement in the *pallavi, anupallavi,* and *caranam* sections. Although this raga has a predominently sad mood, Balasaraswati emphasized the importance of keeping the pathetic emotion dominant and not exagerating the sad emotion thus making the *padam* not a melodramatic but rather a poignant expression.

I will now sing the *anupallavi* line which is usually sung first and then show a few variations of hastas with the music as Balasaraswati showed them in class. Following this, I will perform ososi.

Ancient Music: The Music of the Sama Veda and the Songs of the Saivite and vaishnavite saints

By
MRS. BRINDA VARADARAJAN, B.A., B.T., M.LITT.

(Mrs. Brinda Varadarajan had a distinguished career at college in English and Indian Music. With a Fellowship at the University of Madras she wrote a thesis on the Origin and Development of Sacred musics. She had training in classical, Karnatic and Hindustani music. She was also a composer and in one of her compositions she adapted the traditional Kuravanji technique to a modern theme. She was on the staff of the Teachers College of Music, Music Academy, for five years. She was a Fulbright scholar. Ed.)

The Rsis or the sages of the first ages are said to have 'heards the 'Veda'. The primordial sound (Aum) is the divine word through which, according to the Vedas and the Hebrew Genesis, all things have been made. 'Revelation' being a work of the verb, as, creation itself is actually a hearing for him who receives it.

"All things", Dante has said, "are arranged in a certain order and this order constitutes the form by which the universe resembles God". If sounds or certain pleasant combinations of them evoke in us emotions, pictures of beings, landscapes, etc., it is because there must be some similarity between the different aspects of the Universe which music enables us to bring about. But, to realise this accord between the different aspects of the Universe, we must know the nature of the s common aspects. Ancient writers on Indian music hence maintain, that the subtle bonds of accord between the principles of nature and the principles of harmony can be explained only by traditional metaphysics, drawn of course from the Vedas. Another explanation tending to support this theory is:—The Universe or Jagat (that which moves) is the result of combinatiou of forces and movements. Every movement

1. *Etudes traditionalles* 1936, p 68.
2. *Paradiso*, 1-103.

produces vibration and hence a sound peculiar to it. Hence it is that the relation between elements are explained by a relation of sounds. May we conjecture that this would be the reason why astrology and kindred sciences express themselves in terms of harmonic relation. This 'music inaudible' as Kabir calls it, is said to be heard by Yogins—people with keener and subtler sense perceptions. We of the grosser calibre, may endeavour to produce corresponding or nearly the same vibrations. Hence, the art of music. If we were to produce the exact vibrations, the universe (the basis of the existence of which is its very imperfection) would not exist. The work of the artist or musician, would be to know as accurately as possible the harmonic relation of things, and to recreate through his art, the semblance of the real universe. Indian music does not lack support of legends to prove this. "Music expresses the accord of Heaven and Earth and produces the harmony between men and spirits"[3].

Gounod says:—"Sounds alone can no more constitute music than words alone can constitute language. Words can only form a proposition, an intelligible sentence when they are associated in a logical sequence, according to the laws of intellect. This is also true of sounds which must obey certain laws of attraction and mutual response, by which is ruled their production, successive or simultaneous, before they can become a musical reality—a musical thought."

Ādhāra Śruti or the tonic is not exclusively the right of Indian Music. This constant tonic (*Ṣhadja*) is called the "*Ison*" in Byzantine music. Ancient writers on Hindu Music called it "*Chhandovatī sruti*". It is the standard by which all intervals are measured. In Indian Music there is no meaning, no note and no interval unless the Ṣhadja is present.

The Upaniṣad literature of the Brāhmana period is closely enveloped by the mystical symbolism characteristic of the ecclesiastical Hinduism of that age. But when the verses are stripped of their symbolically enigmatical gyres, they are connected with the corresponding number and value of note. Their compositions

3. Story of Naick Gopal singing Dipak
Musician singing the Rag Megh
Krishna & Kalinga Mardana.
Menestrāl—22nd Jan. 1842.

treat of the numbers indicating their relation to the musical scal and its intervals. They had songs which differed from hymnse and the names of the metric hymns and songs were associated with the names of Gods.

In the *Chāndogya* and other Upanisads, in spite of the strong tendency to mystify everything, it is said that, "In chanting the Vedas, the deeply significant and supernatural *Aum* is articulated. What is *'aum'*? It is the All-Pervading, All Essential, All-Absorbing the All-Sacred.

ṚK is the essence of speech. Sāma is the essence of *Prān* (Breath). Ṛk and Sāma make a *Mithuna. Udgīta* is *Swara* ie-sound, pure and simple and *Udgīta* is the quintessence of all essences. "*Aum* is *udgītha,* the most supreme and most adorable of all. It is listened to in the ether of the human heart with its seven sounds which having settled in the soundless supreme unmanifested Brahman, becomes undistinguished and indistinguishable—as the various flavours of the flowers are lost in the honey, securing safety and immortality".

The Saman Chant

Metrical compositions happen to be the most ancient type of musical forms and the same may be studied in the sequence of their antiquity The Vedic hymns are the living and authentic examples of the world's most ancient and secred literature. The symbol round which the elaborate ritual of the Sāma Veda gathers, is the Soma sacrifice—the chief feature of which is the drinking of the juice from the Soma plant. The virtues of this juice are given in detail in the ninth book of the Rg Veda, from which most of the Samans are taken. This does not mean that the chants are later than the verses. There is nothing to prove this. rather there is a probability of the chants preceding the verses. The Soma is otherwise called the 'moon plant', most probably connected with the worship of the ancestors. Great care was evinced to adhere strictly to the original melody types, as the belief existed, that the religious efficacy of the hymns necessitated hat care. The directions in the Brahmanas were implicitly and faithfully followed. The sacrifice entailed many months in preparation, many days in the actual ceremonial and the expense and tabour involved were not little.

These Vedic hymns are composed in *Chhandas* or the Vedic metres, in which every syllable forms a unit of articulation normally amounting to a unit of time. A hymn is chanted or sung according to the need of the occasion. The same stanza may at times be sung to one or to various melodies; then again the same melody be used for various stanzas. Hence it is often necessary to model, to enlarge. to modify the *ṛcas* in correspondence with the Sāman, and the creation of that *Staubhika* form developed a technical literature which serves the purpose of modelling the *ṛcas*.

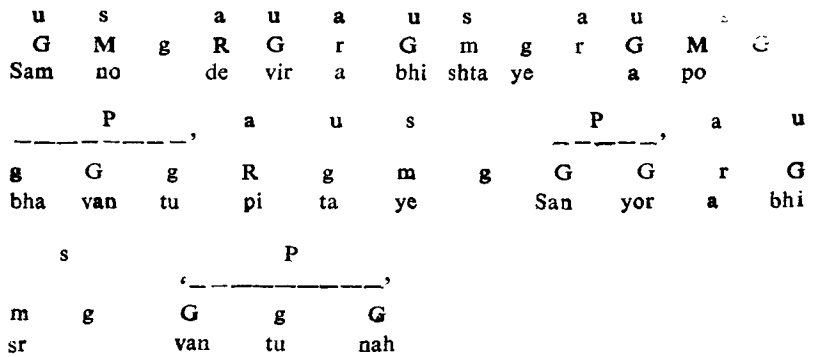
A vedic chant, in some respects may be compared with a Gregorian chant. As this ecclesiastical singing uses certain determinent tone-figures in order to mark the inter-junction, so the Vedic melodizing indicates the end of *padas* by its tone figures The singing of a Sāman might be called the melodical counting of the pāda syllable.

Before coming to the Sāma Veda proper it is necessary to know the mode of recitation of other Vedas. especially the Ṛg. Veda. The Sāma Veda has borrowed largely from the Ṛg. Veda. The text of the Ṛg. Veda has been elongated and altered so as to suit the mode of chanting. A hymn is sung or chanted according to the need of the occasion. In a scholastic recitation or prayer the *ārcika* form is employed. A slightly more elaborate way is the *Gāthika* style which employs two musical notes. The better known Vedic chant of today employs three notes, and represents the ancient Sāmika style. *Ārcika* is the most ancient e.g. *Om sahasra sīrṣa puruṣa: sahasrākṣa sahasra pat.*

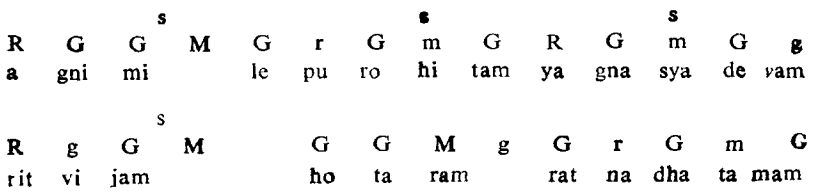
It is monotonous and always keeps on the normal level or pitch of the voice. Examples of the *Gāthika* style are not current today to the same extent though a large number of such examples are met with in Marāthi verse and song.

The Ṛg. Veda is recited to three tones –'for, the accent was originally a mark of musical pitch and became a mark of stress only later on. The *udātta* and *anudātta* or, the raised and not raised sounds, refer to those of the speaking voice." It cannot be said with certainty whether these terms may have any reference to music. A third tone is the *svarita* which in the Ṛg. veda seems to be above the *udātta*. It is also said to be a falling accent of a

dependent nature, marking the transition from an accented to a toneless syllable. It always follows the *udātta.* Further, the first part of the *svarita,* sounding higher than the *udatta,* it can be called ornamented *udātta* falling to an indefinite pitch below it. The indefinite pitch is called *pracaya*; before the rise from the *pracaya* to the *svarita* or the *udātta,* the voice is a little lowered (the *Sannatara* or the *anudātta tāra*) which, obviously is below the *anudātta.* This is the original theory of recitation, but is very much modified in practice. A point worthy of note herein is that the *pracaya,* lower in pitch to the *svarista* is marked as the same note as *udātta* and not as *anudātta.*



In some instances the *svarita* sometimes remains a single note Ma. or is graced from Ga to Ma. e.g.[6]



There seems to be also another rule that when more than one *anudātta* precedes an *udātta* all but the last are sounded lower.

The notes hitherto seen are mostly notes without any grace whatsoever. If the graces are employed the usage is occasional. It is only in the Sama Veda, that we find more of them.

6 From Haug

words for music. The rhythm is determined by the words which decide where it will be appropriate to take breath.

The Sāma Veda has no separate text of its own. The text of the Ṛg. Veda itself forms its text. It differs from the Ṛg. Veda in its purpose. Thus Ṛg Veda supplies the literary meaning, the Yajur Veda the ritual to be observed simultaneously and the Sāma Veda, the musical representation in a sacrifice. There was a division of duties in a sacrifice, and those who did the part of Sāma singing, came to be known as Sāmagāh. In ancient times there were many types of sāma singing but, at present, all but three have become extinct. These three are: Kauthumi, Rāṇayāniya and Jaiminiya.

A sāma gāna being a collective song, has a fixed and set form of musical cast or mould. Beyond this set form, no personal variation or colouring is allowed. The rhythm of the Sāma Gāna is hence of the essential type and obeys the rule of a *taya* ...but does not employ any *tāl* or cycle of time measure.

Van Der Hoogt treats the arrangement of the Sāma Veda as given below :

The wording of the Sāma Veda that has come down to us is subject to the following rules:—

1. The *ūha gāna* is obviously composed in view of a regular instruction of the rite. It contains the main chants that are sung by the three chanters. An index containing the correspondence between the *ūha gāna* (and the uhya gāna) and the rite is preserved under the name of *ārshayakalpa sūtra*. 8

2. The regular order is sometimes interrupted for sāmans the melodies of which are of such holiness that they must be practised in the woods. They form a separate collection, the *ūha gāna* (ie. a scholastic abbreviation of the *ūha rahasya gāna*)

For instance, all sāmans of the stotras belonging to midday and evening of the *Agni-Ṣtoma* are found consecutively in the *ūha gāna* 1, 1, 1-14 but the second midday chant, the *Rathumtara Stotra*, is an exception, and is found in *ūhya gāna* 1. 1, 1,

8. Refer Chap. IV, 68, No. 5,

3. The *uttarārcika* contains the texts of the *ūha*, and *ūhya gāna* viz, crossing each other according to the order of the rite but there are two exceptions to this arrangement.

To begin with the *uttarārcika* is according to the place in the rise of all *stotras* that are sung to the *gāyatri* melody.

On the other hand all texts that the pupil has already committed to memory are dropped although the Saman appears in the *ūha* and *ūhya gāna* in the place required.

Examples of the principal rule and the first exception are found in the description of the *agni, ṣtoma* 22. Here the texts of S.V. 2, 22-29 *ūha gāna* 1, 1, 1 – 4. Here also are seen the text of S.V. 2, 30-31 *ūhya gāna* 1, 1, 1 being placed between the text of the *pavamāna-stotra* S.V. 2, 22-29 *ūha gān* G. 1, 1, 1 – 4 and the text of the *vāmadevya sāman* S. V. 2, 32-34 *ūha gāna* 1, 1, 5.

4. The *grāmageya gāna* and *āraṇya gāna* are pre-eminently sacerdotal books. They contain the melodies the pupil had to memorize: each melody there is provided with one stanza only The *grāmageya gāna* contains the melodies that are memorized in the house of the teacher; the *araṇya gāna* is studied outside the village.

Many a melody of the *grāmageya gāna* and *araṇya gāna* appears with the complete text in the *ūha* and *ūhya gāna* ie. in the shape that is used in the rite.

5. The *pūrvārcika* and the *āraṇyaka samhita* comprise the texts of the *grāmageya gāna* and *araṇya gana*. Texts that occur already in the *grāmaegya gāna* and assume a new melody in the *araṇya gāna* are not mentioned again in the *araṇya samhita*.

Many Sāmans that occur in the *pūrva gāna* (ie. *grāmageya gāna* and *araṇya gāna*) provided with one stanza, return in the *uttara gāna* (ie. *ūha* and *ūhya gāna*) provided with more, mostly with three stanzas. Some Sāmans of the *pūrva gāna* such as are solo chants of the *prastota* accompanying ritual acts of secondary importance, possess only one stanza and appear exclusively in the *pūrva gāna*.

The first chapter of the Sāma Veda Samhita is the Āgneya Parva. About 114 Ṛks. are included in this chapter. Agni is more closely connected with human life, than any other God. His association with the dwellings of men is particularly intimate. He is the only God to whom the epithet *Gṛhapati* 'Lord of the house' is frequently applied. He dwells in every abode (R.V. vii 15-2) never leaving his home (VIII 49-19). The attribute 'domestic' (*Damunas*) is generally connected with him (1.60) (1.60.4). This household deity probably represents an older order of ideas for, in the later elaborate ritual of the three sacrificial fires, the one from which the other two (the *āhavanīya* or Eastern and *dakṣiṇa* or Southern) were taken is called *gārhapatya* or that which belongs to *gṛhpati*. Again, h· though immortal, is described as having taken up his abode among mortals (VIII 60.1). He has been established or settled among human habitation (iii 5.3.) (ii. 6.2). It is the demestic agni who caused mortals to settle (iii. 1.17). He is a leader (iii, 2.5 and a protector of settlers (1.96.4) and the epithet *Vispati*. Lord of settlers, is mainly connected with him. Hence the importance of this parva.

There are seven divisions of the Sāman chanted during the Yagña. At the outset, the *udgātha*, *prastōta* and *pratihartā* are all expected to say 'Him' as they all participate in the chant.

According to the statement "*himkṛtya stuviran*" the first bhakti is himkara. Some are of the opinion that the first division should be sung by the *prastota* alone and *prastāva*, introducing ascription of praise, preceded by the syllable *hum*, sung by the *paastota* or assistant priest. The second bhakti or division is the *parstāva*. This is sung by the *prastota*. Thirdly comes the part in which *udgātri* says Om. The *udgātri* then proceeds with the *udgīta*.

The *pratihāra bhakti* is the fifth. The *pratiharta* chants this. The *upadrava bhakti* is the next. This is sung by the *udgātri* Lastly comes the *nidhāna*. This *bhakti* is sung by all the three—ie. *prastotri*, *udgātri*, and *pratiharta*. This is sometimes followed by the syllable Om. Dr. Simon recognises only five *bhaktis*—

9. Vide Madu's *Ved Myth*. para 35.

prastāva, udgītha, pratihara, upadrava and *nidhana*- The *himkara* precedes the *prastāva* and the *Omkāra* precedes the *udgīta.*

An explanation is given for the two different views on the division of the Saman Chant. The five bhaktis are used only for brahma yagña prāsna. The seven bhaktis are used in yāga kārya.

There are seven musical notes to this Vedic or Sāma Gāna. The names of the Sāmic notes first appear in the Sāma Vidhāna Brāhmaṇa thus :—kruṣṭa, prathama, dvitīya, tṛtīya, caturtha, mandra and atisvārya.

In the gāna text of the Sāma Veda these musical notes are denoted by the numericals, 1, 2, 3, 4, 5, 6 and 7. These though seemingly in the ascendant when treated in the light of the Sāman notes, are really in the descending order, because the musical notes of the Sāma Veda have a natural tendency to descend which is called the nidhana prakṛti. The Sāman usually contains 1-5 or 1-7 notes. When the seventh note comes in, it is always sung higher than the first, because tradition has it so.

This would mean according to the Nārada Śikṣa.

1	2	3	4	5	6	7	sāmic
ma	ga	ri	sa	ni	dha	pa	art musical notes.

These two sets of notes have, it would seem, the same tonal value with respect to each other.

There is an old tradition of expressing the musical tones by moving the fingers of the right hand while singing. This tradition is current and common to the followers of both the Rāṅayanīya and Kauthuma branches of the Sāma Veda. While singing the Sāman, the singer intonates his musical tunes with the help of his five fingers of the right hand

Like the hand of the clock the thumb is made to move and touch the other fingers, and this helps any Sāman singer to sing the Sāman tunes with proper intonation. The fingers of a Sāmaga serve the purpose of lines in the musical staff The tradition which has come down from the long past and is still current is followed by every Sāma Vedin while Sāma Gāna is sung

Some musical signs used in the Sāma Gana text.

7	1	2	3	4	5	6	present scale.
ma	Ga	Ri	Sa	Ni	Dha	Pa	madhyama grāma
Sa	Ni	Dha	Pa	Ma	ga	Ri	sadja grāma

2 Written over a letter denotes stress or lengthens the tune of that letter .

3 Denotes high tone (ucca).

— Denotes trebling of the note.

Λ Joins the tone of the previous letter.

s Continues the same tone or extends the vowel.

a Augmentation of the tune.

The directions contained in these verses are all well known to every Sāma Vedin.

The tradition of denoting musical times by these finger touches is no doubt very useful but, originally it must have been meant to enable the singer to intonate correctly and properly the Sāmic tunes denoted by the numericals 1 to 7 in the text of the Sāma Gana. The figures and the explanations will serve to show how they are used.

Ājyadoham Sāman :

The texts of the ṛca and gāna of the above Sāman are -

Text of the Sāman ṛca

	3	1	2	3	1	2	3	1	2	3	1
e.	Mu	rdha	nam	di	vo	a	ra	tim	pṛ	thiv	yā

Hence the figure 1 denotes svarita; 2 denotes udātta; 3 denote anudātta.

These three denote mere accents of recitation. If, however, 1 is substituted for 2 and vice versa, it will tally with the style of singing the Sāma Gana.

The text of the Sāma Gāna :

2	1	2	1	2	1	|	21	3	31	5
Hā	u	hā	u	ha	u	|	Āj	ya	do	ham
31	1		2	5	—	|	2	2	5	4
mūr	rdhā		nam	dā	yi	|	Vā	s	a	ra
2	3		4	5	:	|				
tim	pr		thiv	yāh	.	|				

This sāman contains the figures 1-5. Some of them are written above a letter and some written next to a letter. The letter S is used next to a number to stress or lengthen the tone denoted by the figure.

As a rule, any number from 1 to 5 placed above the first letter of a Saman, becomes the fundamental note of the Sāman. The figures 6 or 7 are never used in the beginning. In this ājyaḍoham Sāman, the fundamental tone is denoted by the number 2. This is the ādhāra or the ṣaḍja — the C on the middle line of the staff. It must be noted that whether the Sāman begins with 1 or 2 or 3 or 4 or 5 that becomes the fundamental tone of that Sāman. This rule is very important, as it is useful to fix the vocal pitch of the singer.

The Gānā Proper

A Sāmaga begins the chant with the praṇava Omkara which denotes the udgītha. The singer begins thus :

o u m

The above is the text of the Om as given in the gāna book. The numerical equivalent of the Om will be 2, 3. 1 that is S.N,R. 2 is the fundamental note.

Ajyadoham vacally sung

There are 27 parvaṇs (musical phrases) in this Sāman each differing subtly from the others.

To recapitulate, the chief characteristics of ājyadoham sāman are :

1. It begins with the figure 2.
2. The praṇava is to be sung first
3. The first note denotes the pitch.
4. This takes the following musical notes when sung 1, 2. 3, 4, 5 ie. Ri Sa Ni Dha Pa. The tone kruṣṭa, ie, Ri is the only one ascendant tone.
5. This sāman will be called the audavagīta as it uses five notes.

Other examples which begin with the numerals 3, 4, 5 and 1 are the mahā vāma devyam, gautamasya parkam, tārkṣyam prathamam and gāyatram. These particular five have been selected as each one of them begins with one of the five principal tones. A study of these five will be of immense use to any student of the Sāma Veda.

The Tēvāram, the Tiruvāchakam :

The mention of these two names evokes in a Hindu pious feelings. These are considered to be equal to the Vedas by the Saivites. They are collectively called the Tirumurai, and constitute the main sacred literature of the Saivites. Pious Saivites consider this as sacred as the Four Vedas and many staunch Saivites carry the whole Tirumurai in their memory.

The Tēvāra hymns seem to have been composed between six and eight hundred A.D. by three saints—Tirugñanasambandar, Tirunāvukkarasu Swāmi (commonly known as Appar) and Sundaramūrti Swāmi. The Tiruvāchakam is the work of Māṇikka Vāchakar. His date is so far unsettled; scholars are not sure whether he preceded or came after the three saints mentioned. Tradition states that he flourished a thousand years before the Trinity, but, scholars, with the evidences of archaeological researches, place him in the ninth or early in the tenth century A.D. The sequence in the mention of these two works usually observed i.e. "Tēvāram first Tiruvāchakam next" supports the latter statement. The Tiruvāchakam stands higher in the reverence of the Tamil people than even the Tēvarām.

Tradition offers an interesting story about the origin of the Tēvāram which is too well known to need repetition here.

The King requested Nambi to divide the sacred hymns called Tirumurai. Nambi accordingly divided the works of Sambandar, into three sections of the Tirumurai; those of Appar into three again; those of Sundaramurti into one. The works of Māṇikka Vācakar came under the eighth. He then divided the works of the other Nāyanmārs into three other sections of the Tirumurai.

He himself composed many verses praising the sixty three Nāyanmārs and many hymns in praise of Tirugñānasambandar and Tirunāvukkarasu.

The authors of the twelve Tirumurai are :

Author of :		
First	Tirumurai	Tirugñāna Sambandar
Second	,,	Tirugñāna Sambandar
Third	,,	Tirugñāna Sambandar
Fourth	,,	Tirunāvukkarasu Swāmigal
Fifth	,,	Tirunāvukkarasu Swāmigal
Sixth	,,	Tirunāvukkarasu Swamigal
Seventh	,,	Sundaramūrti Swāmigal
Eighth	,,	Māṇikkavāchaka Swāmi (Wrote Tirukkovai & Tiruvāchakam)
Ninth	,,	Written by Tirumāligai Devar and nine others; called Tiruviśaippa This includes the Tirupallāndu by Sendanar also.
Tenth	,,	Tirumandiram Written by Tirumūla Nāyanar
Eleventh	,,	Written by Tiruvālavāyuḍaya Śivapirān.
Twelth	,,	Called also Tiruttoṇḍar Purāṇam written by Sekkizhār Nāyanar.

The Tirumurai ranks equal to the Vedas with the Śaivites. They give many points of similarity between the two. The Vedas begin and end with the sound 'Om'. Similarly the Tirumurai is encompassed by the sound Om—'the O' occurring in the beginning Tōḍuḍaya Śeviyan' and the sound 'M' at the end of the last line of the twelfth Tirumurai "ninra dengu nilavi ulagelam". Like the four Vedas, Ṛk, Sāma, Yajus and Atharva Veda this has also got our sections, the hymns respectively of Appar, Sundarar, Sambandar and Māṇikka Vāchagar. So many similarities are thus given between the Ārya and Tamil Vedas.

There is a procedure for the singing of the Tēvāra hymns. When the Tēvāra is sung Tiruvāchakam Tirumurai should be sung also. One who does this is to be venerated. This is designated by the term pandāram.

Mūla paṇdāram vazhangugirān vandu mundumine" so says the Tamil Veda. The hymns must be sung according to the prescribed paṇs; they should not be violated. The one who recites the Tevāram must be well versed in music. Sundaramūrti Swāmi says -

"Inniśaiyāl pāḍavallor iru nilattilĪśanennu miyalbinorē". The Tevāram is recited by a congregation as well as by one individual. "Sambaṇdan śentamizh oruttaragilum, palargalāgilum murai śeivār uyarndavargalē".

This occurs in the Tirukkaṇḍiyur Vīratta Tiruppadikam. A stanza occurring in the second Tirumurai emphasises that only a person well versed in music should sing the Tevarām.

tamizh mālai yādarittiśai kaṛṛu vallār śola kēṭṭugandāravar

Various faults, usually committed by Tevāram singers and which ought to be avoided are given. They are classed under six heads. uḍaṛṛozhirkuṛṛam, pāḍum tozhir kuṛṛam, paṇṇ kuṛṛam, ezuttup pizai & śorprizhai, porutpizhai, oḍum variśai pirazhci Postures not strictly graceful while singing are classed under the first two sections : singing the Tevāram in other than the paṇ assigned to it comes under the third mispronouncing words and letters, or pronouncing them not clearly, the twin fourth singing the Tirumurai not in the given regular order, but as fancied; introducing names of the Lord like Śiva, Gangâdhara in halting places which do not form part of the text; singing songs other than the Tevāra hymns, while singing the Tirumurai—all these constitute Oḍum Variśai Pirazhchi.

Rules for chanting the Tevāra hymns have been laid down by Śamayāchārya Swāmi Tirumuraikkārar.

Sung in the prescribed form, the Tevāra hymns are sure to bring about rapturous devotion in any one. A stanza occurring in the first Tirumurai, describes the Lord himself dancing in ecstasy, hearing the Tevaram sung. (Verse from Tirukkānur Tirumurai, beginning TamizhinĪrmai peśittāḷam viṇai paṇṇi nalla etc.)

The Lord is described at dancing in ecstasy over the easy flow of the Tamil language, set to music. The effect of these soul-stirring songs on mortals can be better imagined than said.

Leaving aside the legendary part of this, we can try to glean the truth contained therein. Bhakti, in simple form, merely consisted in the exhibition of unalloyed love for God, by some form of service, however simple or humble. Devotees visited one holy shrine after another, or resided within the precincts of the temple, doing whatever service they could, even menial, to God. This was considered enough if the feeling of unmixed devotion was swelling up as occasions afforded. "Where persons subject to this upsurge of emotion had the means to give vent to their feeling, there naturally came the outpouring of the heart in the shape of verses in prayer. The works of such Saiva devotees as left their impressions upon their contemporaries were collected some time after and put in form for being chanted, and constituted the canonical literature of the Saivas in Tamil. This peculiar method of exhibition of one's love to that particular form of God, which appealed to one's heart, gave the whole body of this literature a distinctiveness all its own. The poems were, in course of time, set to music and were adapted to representations through the art of dancing. People took up separately the study and development of these two features of the hymns, one set came to be known as specially expert in setting the tune and rendering the poems in music and the other, generally women, took to practice of rendering them by dancing to the accompaniment of music. It is these developments that made the greatest appeal and maintained the character of the melting strains of music, in the songs of these devotees, even to the present day. This feature of the devotional works seems to have attained full development at the time when the works were originally collected and put in form about the tenth century A.D. Though the Vaishṇava devotional works partake of this character to a great extent they did not combine the practice of the necessary arts in connection therewith in the same form as Saiva devotional works. This special development seems to be what ultimately associated bhakti with the Tamil country, particularly in works treating specially of the subject.

The dates of these canonical saints are still enveloped in a maze. We do not know definitely when they lived and what sort of lives they led. The sixty-three Nāyanmārs of sacred memory are said to have lived in the age of the Pallavas,—Sambandar, Apper and Sundaramūrti constitute the recognised leaders of the Bhakti school, begun in the second century by the earlier Nāyanmārs.

The Tevāra hymns constitute the first regular musical compositions set in a definite rāga and tāla. The rāga concept is evident for the first time in Tevāra hymns. This is a great advance in the realm of music. It is significant that almost all the original paṇs (rāgas) are extant now. The paṇs of the Vaishṇavite sacred literature have been lost. Some vestige of them are preserved in these Saivite hymns. The paṇs have been immortalised by these hymns.

The paṇs are divided into those of the day, the night and common ones. The first group has 12, the second 9 and the third 3 respectively, making 24 in all.

The paṇs are divided as follows :

Paharpaṇ

Name of the Pan	Raga (Current)
Puranīrmai	Bhupāla
Gāndhāram	Arabhi
Piyandaik-gāndhāram	Navroz
Kauśikam	Bhairavi
Indoḷam	Nādanāmakriya
Takkēśi	Kāmbhōji
Sādāri	Pantuvarāli
Naṭṭapāḍai	Nāta
Nāṭa Rāgam	Pantuvarali
Pazhampanjuram	Śankarābharana
Gāndhara panchamam	Kedāragaula
Panchaman	Āhiri

Irāppan

Takkarāga	Kāmbhoji
Pazhantakka raga	Ārabhi

Śikāmaram	Nādanāmakriya
Kolli	Navaroz
Kolli kovvanam	Navaroz
Vyāzhak kurinji	Saurāṣṭra
Āndalik kurinji	Śyāma
Mēghārāga kurinji	Nīlāmbari
Kurinji	Devagāndhari & Suṛaṭi

Poduppan

Śevvazhi	Yedukula Kāmbhōji
Śenduruti	Madhyamāvati
Tāṇḍakam	Hari Khāmbhoji

The Ālwārs

Religion is mainly an emotional experience with the Hindus. In India it has fed itself chiefly on the stories of the avatārs of the God Viṣnu and especially on those of Rāma and Kriṣnā. The centre of devotion has been God revealed to man in His Grace, in one or other of the three forms. "To protect the good, to destroy the evil God has come time and again, and His mighty works are made known to stimulate that feeling of devotion which lifts a man into divine fellowship. Under this inspiration over a thousand years ago, the Āḻwār singers swept through South India with a flame of devotion to God, conceived in personal forms. Their hymns were the means of a great revival of popular religion, whose effects spread through the whole of the land'.

The Āḻwārs occupy an important place in the main line of the development of the Bhakti movement in India. The Bhagavad Gita is the principal source of this movement in India. It contains high philosophical ideas and yet 'speaks to the heart of man and offers salvation to all the four castes on terms that are readily understood.' The Bhakti mārga has developed from this. Many centuries after this bhakti movement found a competent philosophical exponent in Rāmānuja.

The work of the Āḻwārs falls into place between the Gita and Rāmānuja. "The Ālwārs provided the soil out of which Rāmānuja's teachings naturally sprang, and in which, it could bear fruit.

He is not really, (as has been erroneously asserted) the morning star' of the Bhakti movement; that is a name far more fitly given to the Āḻwārs". In their hymns, the Āḻwārs maintain bhakti as the great way of salvation. The period in which they seem to have flourished is that in which South India made its chief contribution to the religious life of the country. The years between the seventh and the ninth centuries A.D. have seen the rise of these Āḻwārs, the numerous śaivite saints emphasising bhakti and Sankarāchāryi eulogising the Advaita philosophy apparently alien to the Bhakt-philosophy.

An important factor that has helped the Āḻwars and theirs hymns to take such deep root in the minds of men as they have done is their use of the vernacular. This, of course, has resulted in a direct and effective appeal to the masses. The Advaita philoso phy, the Buddhist and Jain faiths extant then, excluded all the emotional glow that comes from devotion to God, making it a matter of pure ethical teaching. Hence, the popularity of the hymns of the Āḻwārs. Hence also, the reference in the hymns of the aḻwārs to all these types of religion and thought. A knowledge of the background in the midst of which these hymns were produced is essential to appreciate them fully.

The 'Four Thousand' are considered by the Vaiṣnavites as sacred as the Vedas. It may have been generally noted that at the times of festivals, when the Gods are carried in procession, many priests go before the image of the God, chanting the 'Four Thousand' and that the Vedas are chanted by priests coming behind the God. The Āḻwārs profess in their 'Four Thousand' hymns to have realised the true being, and hence this order.

The 'Four Thousand' hymns are divided into four section, roughly a thousand each. The first thousand consists of ten suba sections or 'Prabandhas' as they are frequentiy called, viz.,

1. Tiruppallāṇḍu
2. Periyāzhwār Tirumozhi
3. Tiruppāvai
4. Nāchchiyār Tirumozhi
5. Perumāl Tirumozhi

6. Tiruchanda Viruttam
7. Tirumālai
8. Tiruppaḷḷiyezhuchchi
9. Amalanādhi Piran
10. Kanninun Siruthāmbu

The second Thousand, called the Periya Thirumozhi, consists of three main sections, viz.

1. Periya Thirumozhi
2. Tirukkuruntāṇḍakam
3. Thiruneduntāṇḍakam

The third section called the Iyarpā also consists of ten sub-sections.

1. First Tiruvandādi
2. Second Tiruvandādi
3. Third Tiruvandādi
4. Fourth Tiruvandādi
5. Tiruviruttam
6. Tiruvāśiriyam
7. Tiruvēzha Kuṟṟirukkai
8. Periya Thiruvandādi
9. Śiria Tirumadal
10. Peria Tirumadal.

The fourth is the well known Tiruvāi Mozhi. This is also divided into various subsections.

The Nālāyira Divya Prabhandam is one of the great devotional classics of South India. Many Vaiṣnavites, both men and women, know the whole by heart, and sing it to simple tunes, in their private devotions. Certain sections of the Nālāyiram are recited daily in all Vaiṣnavite temples and also on special occasions. The Nālāyiram is recited fully during the ten days of the Vaikunṭa Ekādaśi festival in January and also on the Saints' days sacred to the several Āḻwārs.

Originally the hymns seem to have been sung in the temple worship as is still the case in Śaiva temples, with Śaiva hymns but the custom of reciting them together with the commentary gradually grew, possibly to emphasise the similarity between the Tamil Veda and the Sanskrit. The recitation is part of what may be called the 'Tamil liturgy' as distinguished from the regular liturgy which is in sanskrit. The singing of some parts of the Prabandham appears to be a comparatively modern revival and, to have no necessary relation to the liturgy. In any case it has no connection with the recitation. Where there is a singer he performs his part alone. The reciters are called Araiyars. They stand on opposite sides of the maṇḍapam or hall, in front of the temple and render the hymns antiphonally. There is also a liturgy for domestic worship in which Vedic mantra and verses from the Prabandham are used. There is no caste restriction as to the domestic use of the Prabandham; it is open to all who accept the teachings of Rāmānuja.

Most of the hymns are easy to understand. They treat of the passionate appeal to God to free the devotee from the recurring ills of life. Some portray just the devotionto the Lord, free from any self-regard. Others consist of detailed and loving descriptions of God mostly the childhood and youth of Śrī Kriṣna. Periyāḻwār has emphasised this aspect of the Avatār of Kriṣna. Similarly other Āḻwārs. "The note of devotion that sounds in such hymns is a note familiar in the soul's approach to God and needs no comment to make it clear to devout men of other races and faith. The Āḻwārs yielded themselves fully to the ecstatic raptures that came to their senses through the section of song and symbol. They saw God in everything, and, under the most intimate terms known to hnman relationship they sought to express the possionate hunger of the heart for him. The soul cannot find rest until it finds God. The lyrics of the Āḻwārs are of the highest order. Some of them may be classed with the world's best.

Nityānusandhāna

A glance will do to convinece anyone of the volumnious nature of this work Nālāyira Divya Prabandham and the impracticability of going through the whole 'Four Thousand' daily. The ritual of

the daily worship has been much shortened and includes only the Tiruppāvai, the Tirupaḷḷiezhuchchi the Tiruppallāndu and the Tiruvāimozhi.

The credit of this arrangement of the ritual goes to Śri Nādamuni. Further alterations were effected by others coming after this devotee.

Koil Tiruvāimozhi

This consists of the Tiruppāvai, Tiruppalliezhuchchi to be chanted in the morning. Each section has to be preceded by the Tiruppallāndu, which is as necessary to the recital of the Ālwār hymns, as the Omkāra to the Sāman chant.

Next comes the Tiruvāimozhi and the section called the Kanninum Siruttāmpu, the last sub-section in the First Thousand. The Koil Tiruvāimozhi' proper consists of the first two hymns of the 'first ten' of the Tiruvāimozhi one from each of the eight 'tens subsequeut to this and the last two hymns of the last 'Ten'. This is used, when there is not enough time to recite the whole sections of the Tiruvāimozhi.

This, broadly, is the ritual observed daily in Vaiṣnavite temples :

The priest called the Tirṭhakārar is alone privileged to open the worship. All others only follow him. Early in the morning he enters the sanctum sanctorum with the Tirumanjanam ie. water taken for the holy bath. He begins to sing the Taniyan. Any devotee may recite with him, but it is he alone who begins it. The 'Taniyan' are a few introductory stanzas, selected from the compositions of the principal Āḷwārs. Then he proceeds with the Tiruppallanḍu, sung by Periyāzhwar. This Pallāṇḍu is famous

Pallāṇḍu Pallāṇḍu Pallāyirattāṇḍu
pala kōti nūrāyiram
mallāṇḍa tinn toḷ manivanna nin
śevvaḍi śevi tirukkāppu.

The translation of this is given by Hooper thus :

" Reverenee, reverence be unto thee, O Thou mighty One, who didst overcome the Mallas, Thou like to the sapphire in glory!

Infiintely blest be the beauty of thy holy feet for many many years, for thousands of years, for crores of years, for ever!"

The Tiruppaḷḷiezhuchchi the eight 'Ten' in the first section is thus sung. This has been composed by Thondaradippodi Āḻwār otherwise known as Vipranārayanā. This is sung to wake up the Lord.

The Tiruppallāṇḍu holds a unique place among the Āḻwār hymns. All Tamil Vaiṣnavites recite this on all occasions of worship, both in the temple or in private. In the ten day annual festivals, all the four thousand are sung, while in the daily ritual, only a part of them is employed. But, whether the hymns recited are many or few, it is commenced with this paḷḷāṇḍu and closed with it.

The Tiruppāvai of Sri Āṇḍāl is sung next. It is one of the best known and most used section of the Nālāyira Prabandham This consists of thirty stanzas, which have to be sung daily, in addition to the Nāchchiyār Tirumozhi the singing of which is optional. This contains 143 stanzas.

In the Tiruppāvai, the poetess Āṇḍāl pictures hereself as one of the gopis, the milkmaid friends of riṣna, Krising early in the morning and persuading her friends to accompany her, in order to arouse the sleeping Kriṣna. Their aim is to secure from him a drum, as a pledge of bliss. The first five stanzas are a general description of what those who have undertaken this vow of waiting upon Kriṣna must do and of the benefits that will come to them. Stanzas 6 to 15 describe the attempts of those who have already risen to awaken others who are still asleep, In stanzas 16 to 22 all maidens have gathered together and are trying to rouse Kriṣna wakening first the gate keeper, then Nanda Gōpa and Yasōda, Balarāma and Kriṣna. In 18. they appeal to Nappinnai or Rādhā

and in 21, all together unite to call Krişna. In 25, they reply to the question that Krişna may be imagined to put to them as to what they want; and in 27, they explain what the benefits are which they expect. In 30, the issue of their desire is stated and the poetess speaking in her own person promises eternal blessings to those who have made her song their own".

The songs of Periyāzhwar which describe the sports of the divine child Krişna are sung. Among other attributes described is the praise of Krişn's flute playing. This is the 6th Ten in the third Tirumozhi where Krişna's divine bounty is described. The posture when playing the flute is described in detail. All birds, damsels, celestial nymphs, Nārada and Tumburu came and lost their selves in the divine music of Krişna. Cows and calves stand enraptured like statues. The last "Ten of Periyāzhwar' is next sung.

The songs of Kulaśekhara, formerly a prince of Travancore are then sung. A description of Tirupati is given in his songs.

Next in succession follow the hymns of Tondaradippodi Āḻwār called the Tirumālai, a collection of 45 stanzas the hymns of Tiruppānāzhwar called Amalanādhipirān and the hymns of Madura Kavi. The whole ritual comes to an end with the Pallāṇḍu and the stanzas of Sātthumurai.

These are the principal verses used daily in prayer. In the midday worship, other stanzas describing the Lord, and his various attributes are included. The Tālāṭṭu is sung then. In the evening worsnip the songs of Poygai, Bhūtam and Pey Āḻwār are sung. They are collectively called the Moonru Tirunam Vadis. The hymns of Tirumangai Azhwar, Periyālwār and Nāmmāḻwār are also sung. This comes to an end with the Pallāṇḍu and Sātthumurai as before.

There is no doubt that the hymns were sung to music originally. But, of late, the practice seems to be, to recite them in a monotonous sing-song way. The original tunes, unfortunately,

seem to have been lost. In Srirangam itself, the heaven on earth of the Āḻwārs, the Araiyars recite it in the same manner.

The name "Āḻwār" has a peculiar signicane of its own. It means one who has sunk into the depths of the existence or one who is lost in a 'rapturous devotion to the Lord.

The Āḻwārs are twelve in all. They come from all strata of society. Birth has never determined the nobility of their soul, One of them is a sister saint, 'Āṇḍāl' by name. She is a rare flower of Indian culture. She as a heavenly bride has sung of her marriage with the Lord. It is a song with an elusive touch of its own'.

This, in brief is an account of the earliest music available References to music are many and varied in the epics—the Rāmāyana and the Mahābharata, and the glorious work in Tamil· Silappadikaram. Tradition says that the whole of the Rāmāyana was set to music and sung by the twin-sons of Rāma, Lava and Kuśa. But, how did they sing it? What were the notes or scales employed? What was the music that accompanied the many dancers (Koothu) described in the Silappadikāram? We must say with regret we do not know. How splendid, then it is that the music of the Vedas, has been preserved for us in its pristine glory, and in a less measure, the songs of the Vaiṣnavite and Śaivite Saints !

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ஸ்ரீ தியாகராஜசுவாமிகளின் சம்ஸ்கிருதக் கீர்த்தனைகள்.

வி. சிவசாமி

யாழ்ப்பாணம், இலங்கை.

நெடுங்கால மரபினையுடைய கர்நாடக இசைவரலாற்றிலே தியாகராஜ சுவாமிகள் மிக முக்கியமான இடத்தினை வகிக்கிறார். அவர் தன்னுடைய வாழ்நாளிலே (1767–1847) கர்நாடக இசைக்குப் புதிய உத்வேகமும், பரிமாணமும், செழுமையும், மேலும் ஆக்கபூர்வமான பிறதொண்டுகளும் செய்து கர்நாடக இசையினை இசையுலகில் மட்டுமன்றிப் பொதுவான இசையுலகிலும் தனக்கொரு சிறந்த இடத்தினை ஏற்படுத்தியவர். கர்நாடக சங்கீத மும்மூர்த்திகளிலொருவராக இவ் இசையின் பொற்காலத்தினை ஏற்படுத்தியர். இவர் ஒரு பெரிய இசை மேதை. லக்ஷண கிரந்தங்களிலே விரவிக் கிடந்த இசை அம்சங்களுக்கு லக்ஷ்யரீதியிலே ஒப்பற்ற இசை உருவங்களை (பாடல்களை) யாத்துள்ளார். தமிழகத்தின் முக்கியமான சமய கலாகேந்திரங்களில் ஒன்றான திருவாரூரிலே பிறந்தவர்; திருவையாற்றிலே நீண்டகாலம் வாழ்ந்தவர்; தெலுங்கினைத் தாய் மொழியாகக் கொண்ட பிராமணக் குடும்பத்தினைச் சேர்ந்தவர்; தமிழ்நாட்டிலே பிறந்து வளர்ந்து வாழ்ந்தவராயினும் தமிழில் ஓர் இசைப்பாடலாவது இயற்றிலர்; பெரும்பாலான இசைப்பாடல்களைத் தாய் மொழியாகிய தெலுங்கிலும், சில தாகையினைச் சம்ஸ்கிருதத்திலும் இயற்றியவர்.

இவர் பிரபல இசைக் குடும்பத்திலே பிறந்தவர். இவரின் தாய்வழிப் பாட்டனார் வீணை காளஹஸ்தி அய்யாவர். இவருடைய தகப்பனாராகிய இராமப்பிரமம் இராமாயணப் பிரசங்கங்கள் செய்வதில் நிபுணர்; சமகாலத் தஞ்சாவூரிலே ஆட்சி செய்த துளஜாஜி மன்னனிடமிருந்து சில நிலமானியங்கள் பெற்றவர்.

மகனுக்கு இளம் வயதிலேயே இராம தாரக மந்திரத் தீனை உபதேசித்தார். மேலும், இராம கிருஷ்ணனந்தர் எனும் சந்நியாசி தியாகராஜருக்கு ராமஷடக்ஷரி மந்திரத் தீனை உபதேசித்தார். தந்தை பகவானுக்கு ஆராதனை செய்யும் வேளைகளில், மகன் அவருக்கு உதவி செய்து வந் தார். எனவே, இளம்பிராயத்திலிருந்தே மிகுந்த இராம பக்தராய் இவர் விளங்கிவந்தார், சமகாலத்தில் வாழ்ந்த பிரபல இசைக் கலைஞர்களில் ஒருவரான ஸொண்டிவேங்கட ரமணய்யா என்பவரிடம் குருகுலவாசம் செய்து இசை கற்றார்.

இவர் வடமொழியிலுள்ள வேதங்கள், ஆகமங்கள், இதி காசங்கள், புராணங்கள் குறிப்பாகப் பாகவதம், இசை நாட்டிய நூல்கள், தெலுங்கு மொழியிலுள்ள நூல்கள் முதலியனவற்றை ஓரளவாவது கற்றவர். தமிழ் நாட்டிலே வாழ்ந்தவராகையால் சமகாலத் தமிழ்ப்பண் பாட்டுக் குறிப் பாகச் சமய, இசை மரபுகளை நன்கு அறிந்திருந்தார் என் பதில் ஐயமில்லை. இவரின் இசைப்பாடல்களைத் தமிழக சமய, இசை மரபுகளின் பின்னணியிலே தான் நன்கு விளக் கிக் கொள்ள முடியும். மேலுமிவர் வடக்கே திருப்பதிக்கு அப்பாலே செல்லவில்லை. இவருடைய நடமாட்டங்கள் பொதுவாகத் தமிழகத்தின் வடபகுதியிலே தான் இருந்தன

அக்காலத்தில் இவர் வாழ்ந்த காவேரி ஆற்றுப் பிரதேசத்திலே, சமய, ஆன்மீகப் புத்துயிர்ப்பு ஏற்பட்டு வந்தது. இது இவருக்கு முன்பே ஏற்பட்டுத் தொடர்ந்து நிலவி வந்தது. நாராயண தீர்த்தர், சதாசிவ பிரமேந்திரர் ஐய்யாவாள், போதேந்திரர் முதலியோர் குறிப்பிடற்பாலர், இவர்கள் இறைவனின் நாம சித்தாந்தக் கோட்பாட்டினை வலியுறுத்தியவர்கள். வால்மீகியும் அவரைத் தொடர்ந்து பல மகான்களும் ராமபக்தியை வலியுறுத்தி வந்துள்ளனர்.

வடநாட்டிலே ராமானந்தர், ராம்தாஸ், துளசிதாஸ் போன்றோரும் தெற்கே கம்பன், பத்ராசலம் ராமதாசர் போன்றோரும் இவ்வகையில் குறிப்பிடற்பாலர். அத்யாத்ம

ராமாயணம், ஹரிகதைகள், நிரூபணங்கள், பஜனைகள் அக்காலத் தஞ்சையில் பிராபல்யமாய் விளங்கிவந்தன.

தியாகராஜருக்கு முன்னோடிகளாக விளங்கியோரில் பத்ராசலம் ராமதாசரும் நன்கு குறிப்பிடற்பாலர். எனினும் தமிழ் நாட்டுச்சமய, பண்பாட்டு மரபிலே பார்க்கும்போது, சைவநாயன்மார், வைஷ்ணவ ஆழ்வார், அவர்களைத் தொடர்ந்து பின்வந்த ஆன்மீக ஞானிகளின் வரிசையிலும் இவரைப் பார்க்கலாம்.

இவர் தலைசிறந்த ராமபக்தர். ராமபக்தியே பெரும் பாலான இசைப்பாடல்களிலே வலியுறுத்திப் படுகின்றது. பன்னெடுங்காலமாக இந்திய மக்களின் உள்ளங்களைக் கவர்ந்ததாய், நாடோடி மரபுகளில் இருந்து வந்த இராம கதைக்கு கி. மு. 4ம் நூற்றாண்டளவில் வால்மீகி இலக்கிய வடிவம் அளித்து வடமொழியில் "ஆதிகவி" எனும் சிறப்புப் பெற்றார். இவருடைய இலக்கியப்படைப்பு இதிஹாஸமாகவும், ஆதி காவியமாகவும் விளங்கி வந்துள்ளது. இது இசைப்பாடல் போலவே இசைக்கப்பட்டு வந்தது. ஆனால் இதன் இசை பின்னர் மறைந்து விட்டது. இராமர் கதையினைத் தமிழில் எழுதிய கம்பனும், ஹிந்தியில் எழுதிய துளசிதாஸ் போன்றோரின் படைப்புக்களும் ஒருசில இசைக் கட்டுக் கோப்புக்குள் இசைக்கப்பட்டு வந்தன.

ஆனால், தியாகராஜசுவாமிகள் இவ்விராம கதையினைக் குறிப்பாக பல்வேறு ராக, தாள அமைப்புக்களைக் கொண்ட வெகு நேர்த்தியான இசைப்பாடல்கள் அமைத்துச்சமய உலகிலும், இசை உலகிலும் பெரிய சாதனையினை ஈட்டியுள்ளார். இதனால் இவரை "ராமாயணவாக்கேயகாரர்" எனவும் சிறப்பித்துக் கூறுவர். வால்மீகியின் செல்வாக்கு இவரின் இசைப் பாடல்களில் காணப்படுகிறது. வால்மீகியை ஒரு கீர்த்தனையில் "கவீன" எனக் குறிப்பிட்டுள்ளார். இவருடைய இசைப்பாடல்கள் இசைரீதியில் மட்டுமன்றி இலக்கிய ரீதியிலும் முக்கியத்துவம் வாய்ந்

தவை. இதனால் இவர் ''திருவையாற்று இசைக்கவி'' என வும் அழைக்கப்படுவர். ''பல கீர்த்தனைகள் மெட்டு அமைக் கப்பட்ட கவிதை'' போன்று காணப்படுகின்றன.

இவர் உஞ்சவிருத்தி மூலம் எளிமையான வாழ்க்கை நடத்தியவர்; இறைவனை அன்றி மனிதரை எவ்வகையிலும் பாடாத பக்தர். இவருடைய மூன்று சிஷ்ய பரம்பரைகள் உள்ளன. உமையாள்புரம், தில்லைஸ்தானம், வாலாஜாப் பேட்டை ஆகியவற்றில் முறையே சுந்தரபாகவதர், கிருஷ்ண பாகவதர், ராமஐயங்கார், வேங்கடரமண பாகவதர் ஆகி யோர் பிரதம சிஷ்யர்களாவர்.

வால்மீகியைப் பின்பற்றி இவர் 24,000 இசைப் பாடல் கள் இயற்றினர் எனவும், அவற்றுள் சுமார் 1000 வரையில் கிடைக்கின்றன எனவும், கூறப்படுகின்றது. ஏற்கனவே குறிப்பிட்டவாறு இவற்றுட் பெரும் பாலானவை தெலுங்கு மொழியிலும், சிறிய தொகை சம்ஸ்கிருதத்திலும் உள்ளன. தெலுங்கிலுள்ள பாடல்களிலும் ஆங்காங்கே சம்ஸ்கிருதப் பதங்களும், சொற்றொடர்களும் உள்ளன. சில பாடல்கள் எடுத்துக்காட்டாக ''ஈசபாஹிமாம்'' எனத் தொடங்கும் கீர்த்தனை பல்லவி மட்டும் சமஸ்கிருதத்திலும், எனத் தொடங்கும் கீர்த்தனை பல்லவி மட்டும் சம்ஸ்கிருதத்திலும், ஏனைய பகுதிகள் தெலுங்கிலும் உள்ளது. ''சிவே பாஹி மாம் அம்பிகே'', ''மாமவரகுராம'' எனத் தொடங்கும் இசைப் பாடல்கள் பல்லவி, அனுபல்லவி ஆகியவற்றினைச் சம்ஸ்கிருதத்திலும், சரணங்களைத் தெலுங்கிலும் கொண் டுள்ளன. 'ஏல நீதய ராது' எனத் தொடங்கும் கீர்த்தனை பல்லவி மட்டும் தெலுங்கிலும் அநுபல்லவி சரணங்கள் சம்ஸ்கிருதத்திலும் அமைந்துள்ளது.

ஏற்கனேவே குறிப்பிட்ட இசைப் பாடல்கள் கிருதி, கீர்த்தனை என்ற பெயர்களால் அழைக்கப்படுவன. இவற்றைவிடப் பிரஹ்லாத பக்தி விஜயம், நௌகா சரித் திரம், சீதாராம விஜயம் ஆகிய மூன்று கேயநாடகங்களை

யும் (இசை நாடகங்களையும்) இவர் தெலுங்கிலே இயற்றி யுள்ளார். இதனால் இசை நாடக ஆசிரியராகவும். விளங்கு கிறார் இந் நாடகங்களிலும் சம்ஸ்கிருதச் சாயல் உண்டு. கிருதி, கீர்த்தனை எனும் பதங்கள் வேறு பாடின்றிப் பயன் படுத்தப்படினும் இரண்டிற்குமிடையில் வேறுபாடுகள் உண்டு.

கீர்த்தனை பழைய இசை வடிவமாகும். ஆனால் கிருதி இதிலிருந்து பிற்காலத்திலே தோன்றியதாகும்.

கீர்த்தனையிலே மாது (சாஹித்யம்) பிரதானமாகும். கிருதியிலே தாது (இசைநயம்) முக்கியமாகும். கீர்த்தனை அதுகாட்டும் பக்தி ரசத்திற்கும் சாஹித்ய நயத்திற்கும் குறிப்பிடத்தக்கது. கிருதி அழகியல் நயத்திற்கு முக்கிய மாகும். வேறுவகையிற் கூறின் கீர்த்தனை சாஹித்திய மாதுர்யத்திற்கும் (இனிமைக்கும்) கிருதி சங்கீத சகவித் துவத்திற்கும் குறிப்பிடத்தக்கவை. கீர்த்தனையிலே பக்தி ரசமும், கிருதியிலே கானரசமும் துய்க்கப்படுவன. ராக பாவங்களைக் காட்டுதல் கிருதியின் பிரதான அம்சம். கீர்த் தனத்திலது அவ்வளவு முக்கியமன்று.

பரந்த கருத்திலே கிருதி எவ்வகைப் பாடலையும் குறிக் கும் (யத்கிருதம் தத்கிருதி) ஆயினும், கடந்த 500 ஆண்டு களாக வாக்கேயகாரரும், அறிஞரும் இசை நயத்திற்குப் பேர்போன பாடல்களையே கிருதியென அழைத்துள்ளனர், தாள்ளப்பாக்கம் வாக்கேயக்காரர் காலம் தொட்டு (கி. பி. 14ம் நூ.) கிருதி இயற்றப்பட்டு வந்துள்ளது. கீர்த்தனை எனில் பொதுவாகப் புகழ்ச்சியெனப் பொருள்படினும் குறிப்பாக இறைவன் பற்றி புகழ்மாலையினையே குறித்தது. இவ்வகையிலிது ஒரு புனித பாவடிவம். இதன் சாஹித்யம் பக்தி பற்றியோ அல்லது, அல்லது புராணக்கதை பற்றி யோ இருக்கும். இது இறைவனைப்பற்றியோ அல்லது அடியார் பற்றியோ பாடப்படலாம். பல கீர்த்தனைகள் இறைவனைப் பற்றிய புகழ்மாலையாக இலங்குன. இதன் இசையும், தாளமும், எளிமையானவை. இதில் இசை

இறைவன் மகிமையைப் பாடவே பயன்படுத்தப்படும், சாஹித்யத்திற்கு அடுத்தபடியாகவே இவை முக்கியமாகும். கிருதி கூறும் விடயம் சமயம் பற்றியோ, சமயச்சார்பற்ற தாதவோ இருக்கலாம்; ஒழுக்கம், நீதிபற்றியு மிருக்கலாம். இது இறைவன் புகழ்மாலையாகவு மிருக்கலாம். ஆனல் இசை, ராகபாவம் ஆகியன இதிலே மிக முக்கியமானவை.

கீர்த்தனையினைச் சாதாரண இசைப் பயிற்சியுடை யோரும் பாடலாம். ஆனல் கிருதியை மிக மதி நுட்பமும், பயிற்சியும் உடைய கலைஞனே பாடமுடியும். கீர்த்தன யினைச் சாதாரண ராகங்களிலும், கூட்டுப் பஜனைகளிலும் பாடலாம். ஆனல் கிருதியிலே உயர்ந்த ராகஸ்வரூபங்கள் வெளிப்படும். கீர்த்தனையாப்பு அமைதியின்படி அமையும். கிருதியாப்பு அமைதி கொண்டு அல்லது இல்லாமலும் இலங்கும். சமூதாயக்கிருதிகள், கீர்த்தனைகள் உண்டு. திவ் விய நாமக் கீர்த்தனைகள், உத்ஸவ சம்பிரதாயக் கீர்த்தன கள், சம்க்ஷேப ராமாயணக் கீர்த்தனைகள் எனக் கீர்த்தனை கள் பலவகைப்படுவன.

கிருதிக்கு மிக முழுமையான வடிவம் அளித்த தியாக ராஜசுவாமிகள் ''ஸொகஸுகா ம்ருதங்கதாளமு'' எனத் தொடங்கும் பாடலிலே கிருதிக்குப் பின்வருமாறு வட மொழியில் வரைவிலக்கனம் கூறியுள்ளார். அதாவது,

யதிவிச்ரமஸத்பக்திவி—
ரதித்ராக்ஷாரஸநவரஸ

''யுத கிருதி'' (எதுகை, விச்ரமம் (ஓய்வு), உத்தம பக்தி, பதவாக்கியங்களின் முடிவில் விச்ராந்தி, திராட்சைப் பழத்தின் ருசி, நவரசங்கள் ஆகியவற்றுடன் கூடியதே கிருதி; என்பதாகும். இவர் கூறியுள்ள வரைவிலக் கணத்தை உற்று நோக்கும்போது, இசைநயம் மட்டுமன்றி இலக்கியநயம், பக்திரசம் முதலியனவும் கூடிய இசைப் பாடலாகவே கிருதி விளங்குகின்றது. கீர்த்தனையின் சில பிரதான அமிசங்களுமிதில் வருவது கண்கூடு. எனவே கிருதி, கீர்த்தனை ஆகிய இருசொற்களையும் ஒரே கருத்திலே பயன் படுத்துவதும் பொருத்தமானதாகத் தென்படுகிறது.

சுவாமிகளின் இசைப் பாடல்கள் இசைஞானக் களஞ் சியங்களாகவும், ஞான அறிவுரைகளாவும் விளங்குகின்றன. கர்நாடக சங்கீதப் பாடல்களை இயற்றியோரில் மிக உன்னத மானவராகவும், பெருந்தொகை யானவற்றை இயற்றிய வராகவும் இவர் இலங்குகிறார். இவருடைய பாடல்களின் இயல்புகளும், சிறப்புக்களும் பலரகமானவை. இவருடைய பாடல்கள் திராட்சைக்கனி போன்று முற்றிலும் சுவை யானவை; அவற்றிலே நீக்கப்படவேண்டியவை ஒன்றுமில்லை. இது ரசிகருடைய கருத்தும் மட்டுமன்றி சுவாமிகளுடைய கருத்துமே என்பது கிருதிக்கு அவர் அளித்துள்ள வரை விலக்கணத்தாலும் புலப்படும். உபநிஷத உண்மைகளை மிகக்கவர்ச்சிகரமான இசைவடிவத்திலே வெளிப்படுத்தி யுள்ளார். இவர் பெரிய பாடகர், வாக்கேயகாரர், இசை நாடக ஆசிரியர் மட்டுமன்றி வைணிக (வீணை) வித்து வானும் ஆவர், நாட்டியத்திலும் அறிவும், ஈடுபாடும் உடையவர். கீதம், வாத்தியம், நிருத்தியம் ஆகிய மூன்றும் சேர்ந்ததே சங்கீதம் என்ற கருத்திற்கு இலக்கணமாகவும் சுவாமிகள் விளங்கினார். இவருடைய பாடல்களிலே தாது மாது ஆகியவற்றின் எழிலையும், சிறப்புகளையும் காணலாம். இவற்றைக் சலிக்காது பல தடவைகள் தொடர்ந்து கேட்டுக் கொண்டிருக்கலாம். இன்று கிடைத்துள்ள இவரின் பாடல் கள் பல பாரிய ராகங்களில் அமைந்தவை; ராக லக்ஷணங் கள், இசைப்பாடல்கள் இயற்றுதற்கான மார்க்கத்தையும் காட்டியவர்.

இதனால் "மார்க்க தர்சி" என அழைக்கப்படுவர்: இவர் தமது இசைப் பாடல்களிலும், இசை நாடகங்களிலும் கிராமிய இசையம்சங்களையும் நிலைக்கச் செய்துள்ளார். க்ஷேத்திரக் கிருதிகள், திவ்வியநாம கீர்த்தனைகள், உத்ஸவ சம்பிரதாயக் கீர்த்தனைகள் முதலிய பலவகையான இசைப் பாடல்களை இவர் இயற்றியுள்ளார். ராகபாவசங்கதிகளும் சாஹித்யபாவ சங்கதிகளும் இவரின் இசைப்பாடல்களிலே காணப்படுகின்றன. ராகவிஸ்தாரம் செய்வதற்குக் கிருதி களில் அடுக்கடுக்கான சங்கதிகள் அமைத்த பெருமை

இவரைச் சாரும். ராகங்களில் உள்ள ராகபாவம் இயற்கை யான முறையில் மலரத் தக்க வகையில் இவரின் கிருதி களில் உள்ள சங்கதிகளில் குறிப்பிடத்தக்கவை.

இவருடைய பாடல்கள் பண்டிதரையும் பாமரரையும் கவர்வன. சங்கீத கவியாகவும், சாஹித்திய கவியாகவுமிவர் மிளிர்கிறார். இவருடைய பாடல்களில் அனுப்பிராசம், உரு வகம், உவமை முதலிய பல அணிகள் மிளிர்கின்றன.

இசைக்கு பக்தி அவசியமென இவர் அழுத்திக் கூறி யுள்ளார். ''சங்கீதஜ்ஞானமு பக்திவிநா, சன்மார்க்கமு கலதே மனஸா'' (சங்கீத ஞானமும் பக்தியுமின்றி உலகில் நல்வழி உளதா மனமே!) எனவும், ''சங்கீத சாஸ்திரஜ் ஞானமு சாரூப்ய, சௌக்யதமே மனஸா'' (மனமே! சங்கீத சாஸ்திர ஞானம் (நாதோபாசனை) சாரூப்யம் என்ற சுகத்தை அளிக்கவல்லது.) எனவும், ''ஸ்வர ராக ஸுதா ரஸயுதபக்தி ஸ்வர்காபவர்க்க முரா'' (ஸ்வரம், ராகம் ஆகிய வற்றின் அமுத ரசத்துடன் கூடிய பக்தியே சுவர்க்கம், மோட்சமாகியவற்றைச் தரவல்லது) எனவும், ''ஸஹஜ பக்திதோ ராகஜ்ஞாநஸஹிதுடு முக்துடுரா'' இயற்கையான பக்தியுடன் இராகஞானம் படைத்தவன் முத்தியடை கிறான்) எனவும், அவர் கூறியுள்ளது கவனித்தற்பாலது. இசை யிலே திளைக்கும் இறைவனைச் ''சங்கீத லோல'', ''கான லோல'' எனக் குறிப்பிட்டுள்ளார். மேலும் இறைவனை ''ராகஸ்வரயுதப்ரேமபக்த ஜனரக்ஷக'' என விளித்துப் பாடியுள்ளார். மும்மூர்த்திகளும், ஏனைய தெய்வங்களும், நாரதர் முதலிய முனிவர்களும் இசையிலேதான் தத்தம் நிலையினை அடைந்துள்ளனர் எனவும் கூறியுள்ளார். ''வேதங் களின் முடியாகிய உபநிஷத்துக்களின் பொருள் நிறைந்த உண்மையாக வாக்குடனும், ஸ்வர சுத்தத்துடனும், சொகு சாக மிருதங்க தாளத்தை ஜதை சேர்த்து இசைபாடி இறை வனை மயங்கச் செய்யவேண்டும். கிருதிகளால் அவனைப் பூஜை செய்யவேண்டும்'' என்கிறார். இறைவனை நாதவடிவ மாகவே கண்டார். தமது இஷ்ட தெய்வமாகிய ராமபிரானை மட்டுமன்றிச் சிவபிரானையும் நாதவடிவமாகவே வருணித்

துள்ளார். நாதவடிவமாக உள்ள இறைவனை வழிபடுதற்கு நாதோபாஸனையே தலைசிறந்த வழியாகும் என்பது இவரின் ஆணித்தரமான கருத்து. நாதவடிவான பரப்பிரமத்துடன் ஐக்கியமுற்றவர். இதனால் இவரைத் "தியாகப்பிரமம்" என்று அழைப்பர். இவருடைய இசைப்பாடல்கள் "தியாகப் பிரம்மோபநிஷத்" எனவும் அழைக்கப்படும். பேராசிரியர். வே. ராகவனும், திரு. டி. எஸ். பார்த்தஸாரதியும் முறையே ஆங்கிலம், தமிழ் மொழி பெயர்ப்புக்களுடன் வெளியிட்டுள்ள பிரசுரங்களிலே தியாகராஜசுவாமிகளின் சுமார் 700 கீர்த்தனைகள் உள்ளன. இவற்றுள் சுமார் 60 பாடல்கள் சம்ஸ்கிருதத்தில் உள்ளன. ஏனையவை தெலுங்கு மொழி சம்ஸ்கிருதம் இந்துக்களின் புனித மொழியாகவும், இந்தியப் பண்பாட்டு மொழியாகவும் நெடுங்காலமாக மிளிர்ந்து வந்துள்ளது. இந்திய இசை மொழிகளில் ஒன்றாகவும் இலங்கி வந்துள்ளது. இசைக்குரிய பல லக்ஷண கிரந்தங்களையும், லக்ஷ்ய கிரந்தங்களையும் கொண்டுள்ளது. இசைக்குரிய தாஹித்யங்கள் இன்றும் தொடர்ந்து இதில் இயற்றப்பட்டு வருகின்றன.

இசைக்கு ஒரு தொல் சீர் இயல்பினை (Classicism) யும் இது அளிக்கின்றது. இவ்வகையில் தியாகராஜசுவாமிகளும் இந்திய இசைமரபு வழிநின்று இம் மொழியிலும் கீர்த்தனைகளை இயற்றியுள்ளார் எனலாம்.

மேற்குறிப்பிட்ட சம்ஸ்கிருதக் கீர்த்தனைகளில் அரை வாசிக்கு மேற்பட்டவை (36) இராமபிரானைப் பற்றியவை ஒரு கீர்த்தனை சிவனுக்கும், இராமனுக்கும் பொதுவானது. சிவபிரானைப் பற்றி ஆறு கீர்த்தனைகளும், சீதாபிராட்டி, அநுமான், வாசுதேவன் பற்றி இவ்விரண்டும், பிள்ளையார், முருகன், அம்பாள், நரசிம்மமூர்த்தி, ஹரி, கிருஷ்ணன், நாரதர் * முதலியோர் பற்றி ஒவ்வொரு கீர்த்தனைகளும் உள்ளன. தெலுங்கில் போன்றே சமஸ்கிருதத்திலும் தம் முடைய இஷ்டதெய்வமாகிய ராமபிரானைப்பற்றிய சுவாமிகள் பெரும்பாலான பாடல்கள் பாடியுள்ளார்.

* நாரதரைப்பற்றி நான்கு கிருதிகள் உள்ளன. (ஆசிரியர்)

இவை 42 ராகங்களிலும் 9 தாளங்களிலும் அமைந்துள்ளன. பலரகமான, கனமான ராகங்களிலிவை அமைந்துள்ளமை குறிப்பிடத்தக்க அமிசமே. இவற்றில் 9 சங்கராபரணத்திலும், 3 பந்துவராளியிலும், சாவேரி, காப்பி, நாட்டை, சகானா, சௌராஷ்டிரம் ஆகியவற்றில் இவ்விரண்டும், ஏனையவை பங்காள, தோடி, அசாவேரி, ஜகன்மோஹினி, சித்தரஞ்ஜனி, ரவிச்சந்திரிகா, பிலஹரி, பூபாளம், பூர்ணசந்திரிகா, தேவகாந்தாரி, ஆனந்தபைரவி, ஹிந்தோளம், ரீதிகௌளா முதலிய 35 ராகங்களில் ஒவ்வொன்றும் அமைந்துள்ளன. ஒரே ராகத்திலே பல கீர்த்தனைகளிருப்பினும் அவற்றின் சங்கதிகள் திரும்பவும் ஏற்படாத வகையிலிவை அமைந்துள்ளன.

தாளங்களில் ஆதியில் 23, தேசாதியில் 5ம், ரூபகத்தில் 10ம், சாபுவில் 5ம் ஜம்பையில் 5ம் ஏகதாளம் போன்றவற்றில் ஒவ்வொன்றும் அமைந்துள்ளன.

ஏற்கனவே இக்கட்டுரையின் முற்பகுதியிலே குறிப்பிட்டுள்ள சிறப்புக்கள் தெலுங்கு கீர்த்தனைகளுக்கு மட்டுமன்றிச் சம்ஸ்கிருதக் கீர்த்தனைகளுக்கும் பொதுவானவை. பக்திரசம் ஒரு குறிப்பிடத்தக்க அமிசமாகும். இறைவனை (எப்பெயரிலும்) நோக்கி "உமது திருவடிப் பக்தி தருவாய் (தேஹி தவ பாத பக்திம்)" எனச் சுவாமிகள் கூறுகிறார். இராமபிரானை "பக்த பாரிஜாத" (பக்தருக்குப் பாரிஜாதம் போன்று வேண்டுவனவற்றை அளிப்பவனே), "சிந்தாமனே", "சரணாகதவத்சல" எனப் பலவாறு விளித்துக் கூறுகிறார். இறைவி தாயாகத்தன்னலமின்றி உயிர்களுக்கு என்றும் நன்மையான பலனைத் தருபவள் (ஸதாசுபபலதே); இறைவன் (சிவன்)பெருங்கருணையுடையவன் (பரமதயாகர). இறைவன் கருணைக்கடல் எனும் வகையில் 'கருணாசாகரம்', கருணார்ணவம்', 'காருண்யபாராவாரம்' என வருணிக்கப்படுகிறான்; 'இரக்கத்தின் தேக்கம் (தயாலவால) எனப்படுகிறான். இறைவன் ஏழை மக்களின் சுற்றத்தவன்; ஏழை பங்காளன், என்ற கருத்தில் "தீனபந்து" எனும் பதம் இராமன், சிவன் பற்றிய பாடல்களில் வருகின்றது; அவன்

பக்தர்களின் அன்பன் (பாகவதப்ரிய), எல்லாத் தெய்வங்களையும் சுவாமிகள் ஒரே பரம்பொருளாகத்தான் கண்டவர். மதபேதத்தினையும், தெய்வ பேதத்தினையும் கண்டித்துள்ளார். இவ்வேறுபாடுகளைத்தாண்டி ஒற்றுமை கண்ட இசைஞானியாக இவர் இலங்குனர். சாமசித்தாந்தக் கோட்பாட்டிலே இவர் உறுதியான நம்பிக்கையுடையவர்.

"ஜகதாநந்தகாரக" எனத் தொடங்கும் கீர்த்தனை இறைவனின் புகழ் மாலையாக, இறைவன் பெயரிலான அஷ்டோத்தரசதநாமாவளி (108) போன்று இலங்குகின்றது.

இவர் ஒரு நாதயோகி. ஏற்கனவே குறிப்பிட்டவாறு. ராமபிரானை மட்டுமன்றிச் சிவபிரானையும் நாதவடிவாகக் கண்டவர். "நாததனுமனிசம் சங்கரம்" எனத் தொடங்கும் சிவனைப் பற்றி கீர்த்தனையிலிது தெளிவாகின்றது. "சிவபிரான் வேதங்களிற் சிறந்த சாமவேதத்தின் சாரமாக விளங்குகிறார். காலத்தை வென்றவர், அல்லது கடந்தவர். இவருடைய சத்யோஜாதம் முதலிய ஐந்து முகங்களிலுமிருந்தே சப்தஸ்வரங்கள் தோன்றின," என்ற பழைய கருத்தினையும் குறிப்பிட்டுள்ளார். இறைவன் வேதாகமங்களிலே தினைப்பவன். சஞ்சரிப்பவன் (நிகமாகமவிஹார, ஆகம சஞ்சாரி) வேதங்களின் மூலமாகவும், ஆகமங்களின் மூலமாகவும் மிளிர்பவன் (வேதமூல, ஆகமமூல).

நாதம், "இனிய பலன் விடையளிக்கும் ஸப்தஸ்வரங்கள், ராகக்கூட்டங்கள் முதலியவற்றுடன் கூடியது (ஸ்வாது பலப்ரதஸ்வரராக நிசய ஸஹித)". இதில் விருப்பம் கொண்டு தினைத்துப் பிரமானந்தத்தை அடையலாம். "ராகமெனும் அமுதத்தைப் பருகி மலர்ச்சியடைவாய்! அது யாகம், தியாகம், யோகம், போகம் ஆகியவற்றின் பலன் தரவல்லது." "சதாசிவ சொரூபமான நாதம், பிரணவம், ஸ்வரம் ஆகியவற்றை அறிந்தோரே ஜீவன்முத்தர் ஆவர். இறைவன் இசையிலே தினைப்பவன் (கானலோல).

சாமவேதத்திலிருந்து தோன்றிய அமுதமயமான இசைவிற்பன்னராக இறைவன் இலங்குகிறான். (சாமகிகமஜ ஸுதாமயகானவிசக்ஷண); ஸ்வரம், லயம், மூர்ச்சனை ஆகிய

வற்றில் அவன் மிளிர்கிறான். ஸ்வரலயாதி மூர்ச்சனைல்ல சித), சிவபெருமான் பார்வதிக்கு விளக்கிய இசைநூலாகிய ஸ்வரார்ணவம் எனும் சிறந்த இசைநூலைத்தாம் கற்றதாகச் சுவாமிகள் குறிப்பிட்டுள்ளார். முதலாவது பாகதவராகிய நாரதமுனிவர் வேதங்களிலிருந்து தோன்றிய வீணையினை நன்கு கற்றுத்துறை போகியவர் (வேத ஜனிதவரவீணுதத் வஜ்ஞ). கிருஷ்ணன் வேய்ங்குழலிசையிலிலே திளைப்பவன் (முரளீவாதனவிநோத). இறைவன் நடன வடிவமானவன்; நடனத்திலே திளைப்பவன்; நடனக்கலைஞரிலே விருப்பமுடையவன் (நிருத்திய ஜனப்ரிய) இறைவன் (இங்கு ராமன்) மிக அழகுடையவன் அத்யந்தசுந்தர, அதிலாவண்ய); உலகிலேயுள்ள மிகச்சிறந்த அழகு, நற்குணங்கள், பண்புகளுக்கு இறைவனே உதாரணபுருஷன் ஆவார். இறைவனைப் பெண்ணுக உருவகித்தால் இறைவியே இவற்றிற்குச் சிறந்த உதாரணஸ்திரீ ஆவார்.

சுவாமிகளின் இசைப்பாடல்களிலே இசைநயம், பக்தி ரசம் முதலியன மிளிர்தல் போன்று இலக்கிய நயமும் இலங்குகின்றது. சிறந்த கவிஞர்களின் உள்ளத்தினை உறைவிடமாகக் கொண்டு இறைவன் வீற்றிருக்கிறான் (ஸத்கவி ஹ்ருதாலய, ஸுகவீசஹ்ருந்நிவேச) எனச் சுவாமிகளே குறிப்பிடுகின்றார்.

இவருடைய கீர்த்தனைகளிலே வரும் உவமை, உருவகம் முதலிய அணிகள் பெரும்பாலும் இயற்கையிலே சாதாரணமாகக் காணப்படுவன. சில அணிகள் இசை சார்பானவை; சில சமயதத்துவச் சார்பானவை; பிள்ளையாரைப் பற்றிய கீர்த்தனையொன்றில் அவரைச் "சங்கரனுடைய ஆகமமாகிய பெருங்கடலில் தோன்றிய சந்திரன் (சங்கராகமவாரிநிதிரஜ நீகர)" என அவர் குறிப்பிட்டுள்ளார். ராமனின் திருவதனம் சந்திரனையும் வென்றுவிட்டது (வதனஜிதஸுதாகரே). இராமனை நல்லோர் யாவரினதும் இதயமெனும் கடலில் உதிக்கும் சந்திரன் (ஸகலஸுஜனஹ்ருதயஜலதி ஸோம) என வருணித்துள்ளார்; மேலும், இராமனைச் சூரிய குலமாகிய கடலிற் தோன்றிய சந்திரன் எனவும் குறிப்பிட்

டுள்ளார் (ஸ்ரீ ரகுகுலஜலநிதிஸோம). ஆப்தர்கள் எனும் ஆம்பல் மலர்களை மலர்விக்கும் சந்திரன் என ராமனை வருணித்துள்ளார்.

சந்திரனை விட சூரியன் உவமைகளிலும், உருவங்களிலும் கூடுதலாக குறிப்பிடப்படுகிறான். ராமபிரான் சூரிய குலத்தவராகையாலும், இங்கிலே ஏற்பட்டிருக்கலாம். சந்திரனிலும் பார்க்கச் சூரியன் ஒளிமிக்கதும், பிரதானமானதுமான கிரஹம். கிருஷ்ணன் சாதுக்களுடைய இதயமாகிய தாமரையை மலர்விக்கும் சூரியன் (ஸாது ஹ்ருத்ஸாரஸாப்ஜபால), ராமன் யோகியர்களின் உள்ளமாகிய தாமரைக்குச் சூரியன் போன்றவன் (யோகி ஜனஹ்ருதயாப்ஜமித்ர), இராமன் பாவங்களாகிய இருளுக்குச் சூரியன் போன்றவன் (பாபதிமிரஸூர்ய, திமிராதித்ய), இவன் அசுரர்களாகிய இருளுக்கு ஞாயிறு போன்றவன் (திதிதநய திமிரசூர்ய, ஸுரவைரிநிசயதமஸ்ஸூர்யே). அடியார்களின் மூவகைத்தாபங்களாகிய இருளுக்குப் பகலவன் போன்றவன் (கிங்கரஜனகணதாபத்ரயதமோமித்ர), நல்லோரின் எதிரிகளாகிய இருளைப் போக்கும் சூரியன் போன்றவன் (ஸுஜனரிதிமிரபதங்க). ராமன் கோடி சூரியரின் ஒளியையுடையவன் (ப. நுகோடிஸங்காச).

சூரியன், சந்திரன், அக்னி ஆகியோர் சிவனுக்கும், இராமனுக்கும் திருக்கண்களாக வருணிக்கப்படுகின்றனர். சில கீர்த்தனைகளிலே சூரியனையும், சந்திரனையும் தெய்வங்களின் திருக்கண்கள் என இவர் கூறுகின்றார்.

அழகிலே இராமன் கோடி மன்மதர்களுக்குச் சமானமாவன் (மன்மதகோடிஸமான). நூறுகோடி மன்மதர்களையொத்த ஒளியையுடையவன் (சதகோடி மன்மத காந்திம்). முருகன் திருமேனி மலரம்புகளையுடைய அழகுத் தெய்வமாகிய மன்மதனையும் வென்றுள்ளது. (தநுஜிதகு ஸுமசராயுத).

கண்களைத்தாமரைக்கு ஒப்பிடுவது வழக்கம். ராமன் தாமரைக்கண்ணன் (ஸரஸீருஹநயன). சீதாபிராட்டியின்

கண்கள் அன்றலர்ந்த செந்தாமரையினைப் போன்றவை (தருணருணப்ஜநயநே), அம்பாள் தாமரையினை நிகர்த்த திருக்கண்கள் உடையவள் (சரோஜதலநிபாக்ஷி), இராமன் செந்தாமரையினைப் போன்ற கண்களையுடையவன் (ரக்த நளினதலநயன); கண்ணுடி போன்ற கன்னத்தினையுடைய வன் (முகுரகபோல); ப்க்தர்களுக்குக் குளிர்ச்சியான சந் தனம் போன்றவன் (ச்ரிதசந்தன).

இறைவன் பாவமாகிய வனத்தினை வெட்டும் கோடரி (அகவனகுடார); அன்பர் உள்ளத் தாபங்களை நீக்கும் கோடரி; பிறவிக்கடலுக்கு ஓடம் (பவஜலதிபோத). சீதா பிராட்டியின் கருங்கூந்தல் வண்டுக்கூட்டம் போன்ற கருமை யானதாகும் (அலிகுலநிபவேணீ).

நாரதர் நாதமாகிய தாமரையிலுள்ள வண்டு (நாதஸர ஸீருஹப்ருங்க). இராமன் வேதங்களாகிய தாமரைகள் பொழியும் அமுதத்திலுல் வளர்க்கப்பட்டவன் (நிகம நீரஜா ம்ருதஜபோஷக). அவனுடைய பற்கள் ஆம்பல் அல்லது மல்லிகை போன்றவை (குந்தரதன).

இறைவன் அன்பர்கள் வேண்டியவற்றை வரையாது வழங்குவதில் பாரிஜாதம். சிந்தாமணி போன்றவன். அம் பாள் அன்பர்களின் பிறவித்துன்பமாகிய பாம்புக்கு மயில் போன்றவன் (பாவாஹிநீல கண்டி).

குன்றின் மேலிட்ட தீபம் யாவரையும் கவரும். ஒளி தரும். இதனைத் தியாகராஜசுவாமிகள் நன்கு பயன் படுத்தி யுள்ளார். இராமன் ரகுகுலத்திற்கு நல்ல விளக்குப் போன்ற வன். சூரிய குலமாகிய மலைக்குத்தீபம் போன்றவன் (ஸ்ரீ பாஸ்கர குலாத்ரி தீப). கிருஷ்ணனை வேதங்களுக்குச் சிகரமான ஓங்காரமென்னும் அன்னையிடம் தோன்றிய, ஸப் தஸ்வரங்களாக் கொண்ட நாதமெனும் மலையை ஒளிபெறச் செய்யும் விளக்கே (வேதசிரோமாத்ருஜஸப்தஸ்வரநாதாசல தீப) என்கிறார்.

தாரகன், சூரன் பத்மாசுரன் முதலிய அசுரர்களாகிய பஞ்சை எரிக்கும் நெருப்புப் போன்று முருகன் விளங்குகிறான் (தாரகசூர-பத்மாசுர-தூலதஹன). இறைவனுக்கு நீராஜனம் காட்டுதல் முக்கியமாகும். தேவர்கள் சிவனை வணங்குதலும், சீதாபிராட்டியினை வணங்குதலும் ஆசிரியருக்கு நீராஜனத்தை நினைவூட்டுகின்றது. (ஸுரப்ருந்த கிரீடமணிவர நீராஜிதபத கோபுரவாஸ, சதமககிரீட லஸன் மணிகண நீராஜித சரணே)

தியாகராஜசுவாமிகளின் கீர்த்தனைகள் ஓசைநயம் மிக்கவை. அவற்றில், அனுப்பிராசம் நன்கு காணப்படுகிறது. எதுகைகள் சில வரிகளின் தொடக்கத்திலும், சிலவற்றிலே தொடக்கத்திலும், முடிவிலும் உள்ளன. இவர் "மதுரமான பதங்களைச் சேர்த்து வரி வழங்கியுள்ளார்."

எடுத்துக்காட்டாக,

"கிரிராஜஸுதாதநய ஸதய",
"பணிபதிசாயீ மாம்பாது
பாலிதாப்தி பாயீ",
"ஸுந்தர முகமரவிந்த நயநமக—
ப்ருந்த பர்வத புரந்தரமநகஸ—
ந்நதந நுதமாநந்த ஜலதிமஹி
ப்ருந்த பூஷண வந்தித சரிதம்",
"தீரம் ஸுபரிவாரம் புவநா
தாரம் ஸுகுணகாரம் ஸமலங்
காரம் துர்ஜநதூ ரம் ஸ்ரீரகு

வீரம் மே ஹ்ருதி வாரம் வாரம்" போன்றவை குறிப்பிடற்பாலன. அனுப்பிராசம் மட்டுமன்றித் தொடக்கத்திலும் முடிவிலும் எதுகைகள் வருவதைப் பின்வருவனவற்றிலே காணலாம்.

"நரரக்ஷக நீரஜாக்ஷ வரராக்ஷஸ
மதசிக்ஷக ஸுரயக்ஷஸந—
கருக்ஷ பதிநுதாக்ஷ ஹரண

பக்ஷிதக்ஷ சிக்ஷ கப்ரிய",
"ஜலஜாப்த குலாம்போநிதிஜலஜஹரபரேச
ஜலஜாருண சரணஸ ரஜலதாசுகஸ்ரீச",
"சாருநேத்ர ஸ்ரீகளத்ர ஸ்ரீரம்யகாத்ர
தாரகநாகலஸசரித்ர தசரதபுத்ர
தாரகாதிபாநந தர்மபாலக
தாரயரகுவர நிர்மலத்யாகராஜஸங்நுத",
'கலசவாராசி ஜநிதே கனபூஷணலஸிதே
கலசஜகீதமுதிதே காகுத்ஸ்த ராஜஸஹிதே",
"பதஜந பாவநம் பரிபாலிதபுவநம்
ச்ருதி நிகர ஸதநம் சுபகர வதநம்
யதிவர ஜீவநம் இபராஜபாலநம்

திதிஜமத தமநம் தீரஜநாவநம்" போன்றவை குறிப்பிடற்பாலன. தியாகராஜ சுவாமிகள் வடமொழியிலும் நல்ல தேர்ச்சி பெற்றிருந்தார் என்று அவரின் ஆக்கங்களிலிருந்து புலப்படுகின்றது. சம்ஸ்கிருதச் சொற்கள், சம்ஸ்கிருதக் கீர்த்தனைகளில் மட்டுமன்றித் தெலுங்குக் கீர்த்தனைகள், இசைநாடகங்களிலும் விரவி வந்துள்ளன. வடசொற்களைத் தனியாகவும், குறிப்பாகச் சொற்றொடர்களாகவும் பயன்படுத்தும் போதும் தமது மொழித் திறனைக் காட்டியுள்ளார். சில சொற்கள் அபூர்வமானவை; சில சம்ஸ்கிருதக்கவிதையிலே அருகி வந்தவை. ஆனால் இவை வாக்கேயகாரர்களின் பாடல்களிலே பயன் படுத்தப்பட்டு நன்கு வழக்கில் வந்துள்ளன.

தியாகராஜசுவாமிகள் ஸமாஜ (யானை), அபகந (உடம்பு), வந (நீர்), வநருஹ (தாமரை), வநதி (கடல்), வி (பறவை), ப (வின்மீன்) போன்றவை குறிப்பிடற்பாலன. இம்மொழியினை இவர் இலகுவாகப் பயன் படுத்தியுள்ளார்.

ஆகவே, தொகை குறைவாயினும், சுவாமிகள் சம்ஸ்கிருத மொழியினையும் நன்கு பயன்படுத்திக் கர்நாடக இசையினை வளம்படுத்தியுள்ளார் என்பது தெளிவு. சம்ஸ்கிருதம்

இந்தியப் பண்பாட்டு மொழியாகையால் சுவாமிகள் கர்நாடக இசைக்கவிஞர் என்ற வகையில் மட்டுமன்றி இந்திய இசைக்கவிஞராகவும் மிளிர்கிறார்.

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The Values of Sri Tyagaraja

Self-depiction and Outlook
As Seen in *Kṛiti* Lyrics

WILLIAM J. JACKSON

FEATURES OF THE *KRITI* FORM

The term *kṛiti* is used to denote a Tyāgarāja art song. *Kṛiti* means "artifised" and is cognate with the Indo-Aryan root of the English word "create." Tyāgarāja's "creations" in this form are distinguished from the *kīrtanas* which extisted before his time by several features. They are compactly made up of three parts : the *pallavi* (which I shall later abbreviate as "p."), which is the opening line and also the refrain; the *anupallavi* ("A."), which is the sub-refrain, a continuation of the opening line; and one to three *caraṇams* ("C."), or "feet," stanzas in which the theme is elaborated and settled. (The *kīrtana* often has ten *caraṇams*, and no *anupallavi*.)

Kṛitis are composed within melodic limits set by particular *rāga* scales, and in rhythmic patterns dictated by particular *tāḷas*. In *kṛtis*, the *tāla* or rhythmic cycle is the ground in which the musical phrasing as well as the words are set. The number of syllables per *tāla* cycle may vary, though they are ultimately set within and coordinated by the *tāḷa*. In *kīrtanas* the music is simpler and the lyrics are more metrical, often with one syllable per note. *Kṛitis* are more likely to have mellismatic passages. The infectious quality of Tyāgarāja's songs derives from his use of catchy rhythms in continuum with his melodies and lyrics.

The language, Telugu with some words of Sanskrit origin, is simple and graceful, and the original words have been preserved remarkably well over the past century and a half, as a comparison with early texts reveals.

Other features include *yati* - initial syllable rhymes - a Dravidian pattern of placing like sounds at the beginnings of lines; *prāsa*- second syllable rhyme, also a device from Dravidian poetry, foun

in the *Devāram* of Śaivism and the *Divyaprabhandas* of Vaiṣnavism Used in conjunction with the beginnings of *tāḷa* cycles, these patterns are built-in mnemonic devices, compulsory in South Indian *padas*, *kīrtanas*, and *kṛitis*.

Saṅgatis, the "variations" on the refrain, were improvised in earlier forms by some musicians, but Tyāgarāja crystallized this feature in his *kṛitis*, maximizing their potential to melodically deepen the lyrics' nuances.

The songs of Tyāgarāja express and explore facets of the devotee's relationship with the Lord, and hence they include the treatment of possible elements in that relationship, whether linked explicitly to specific incidents in Tyāgarāja's life, or not. Presumably, Tyāgarāja sings of his *concerns*, and his concerns made him and his work memorable. In a sense, his religious concerns express his identity as much as biographical incidents do. Sometimes ins the voice of the imagination he may sing his concerns for other devotees, and warn them, for example, via fictional confessions, We find his *bhakti* values, his motivating concerns, as well as his individual personality in his lyrics. Most *bhakti* poets depict themselves as somewhat archetypal, so that others may sense the universality of the situation and share in the pangs of separation and in the joys of union. Hence, there is a blend of the timeless and the ordinary in the "everyday" quality of *bhakti* songs.

Let us begin our study of Tyāgarāja's concerns as articulated in his lyrics with a look at the various signature-compounds of his own name which he personally wove into the *caranams* of his songs.

1. Reference in *Mudras*, and Autobiographical Statements

MUDRAS: SIGNATURE KEYNOTES

One form of self-depiction in the lyrics of Tyāgarāja is found in the *mudras*, the signatures of "signets" embedded in the texts by which the saint identified songs as his own works. V. Raghavan

has made a study of these and believes that the signatures are a "microcosmic" reflection of Tyāgarāja's personality. Although we must remember that prosodical requirements limited the modifiers Tyāgarāja appended to his name, it probably is true that *mudras* do serve as indicators of facets of his identity.[2]

One might well ask why the saint used the name "Tyāgarāja" rather than his given name, "Tyāgabrahma." Perhaps the two were considered almost interchangable, as T. S. Parthasarathy believes. Yet, Tyāgarāja is a more common name for the Śiva image installed in Tiruvārūr, and it may be that as Justin Kaplan has said, "by taking a new name . . . an unfinished person may hope to enter into more dynamic - but not necessarily more intimate - transactions, both with the world outside and with his or her 'true soul' . . . " [3] Signing, as it were, the name of Tyāgarāja, may have been the assertion of a special identity, the composer being identified, as if by magical thinking, with the god Śiva, a special deity of music.[4]

A look at some of the saint's *mudras* may give us some insight into his view of himself, within the conventions of *bhakti* composition. For, Tyāgarāja's self-depiction was not unique; other *bhaktas* followed similar patterns, and so we shall see an example of one *bhakti* saint's view. If the composer had not put some of himself, some of "Tyāgarāja," into the forms which he and others used, there would have been no charisma making the songs memorable; if there were no tradition, that is common practices and conventions, there would have been no basis for understanding the songs in the religious community. Thus the poet is able to take on different postures, articulating a whole range of experiences artistically, developed from his own feelings and perceptions, but refined in art forms shared by others. The *mudras* then, may be taken as reflections of moods and selfperceptions of Tyāgarāja, the *bhakti* persona who in singing becomes a public example of his own symbolic messages. With an awareness of this interplay between the particular experience of the artist-saint and the universal aspects of aesthetic communication, we may proceed.

In the *mudras*, "Tyāgarāja", is nearly always in relation to Rāma; that is, Tyāgarāja becomes part of a vocative directed toward his deity. For example, the most common signature is "Tyāgarājanuta" - - "(Lord) praised by Tyāgarāja." Thus, Tyāgarajā's most habitual self-concept, and certainly his most habitual method of weaving his identifying name into his songs is to call out "O Rāma, adored by Tyāgarāja," [5] or "O Rāma remembered by (or sung by, or served by) Tyāgarāja."

Of course there are variations. Some songs, e.g., those found in *Nāukā Caritra*, sung to Krishna, use the compound *Tyāgarājasakhya* or *Tyāgarajamitra*, both of which mean "friend of Tyāgarāja." One *kṛiti*, *Bhaja rāmam śatatam* employs the term meaning "the best friend of Tyāgarāja" - *Tyāgarājavaramitra*.[7] Eleven use the term *Tyāgarājāpta*, "O trustworthy one of Tyāgarāja,"[8] and twenty-six are vocatives such as *Tyāgarājapala* and *Tyāgarājapālaka* meaning "O Protector of Tyāgarāja."

Over twenty relate Rāma to Tyāgarāja's heart, which is said to be the Lord's abode[10] In three Rāma is called the incarnation of Tyāgarāja's love.[11] In a number there are images of music : the Lord is clothed in Tyāgarāja's songs, the Lord is said to be found of Tyāgarāja's songs, Yama is said to be losing clientele because of Tyāgarāja's songs, and so on.[12]

The lyrics which Tyāgarāja continuously pours forth are themselves the goddess, it is said in the *mudrā* of one song.[13] In others the relation to Rāma is that of intimacy : Rāma is "easy of attainment" for Tyāgarāja, he is Tyāgarāja's close and sole friend, he is Tyāgarāja's all; in five songs which assert botht *bhakti* and *vedanta* the ultimate identity of Tyagaraja and his *iṣṭadevāta* Rāma is suggested.[14]

In a few songs of self- deprecation, Tyāgarāja characterizes himself disparagingly. For example in one, he calls [51]himself "Tyāgarāja who has earned infamy."

In general, however, Tyāgarāja speaks of himself quite positively when he "signs of" at the end of a song. He calls himself the "foremost man of God." in one.[16] and in others characterizes

himself as detached,pure, true, wise, an aesthete or virtuouso, and so on. In a number he is *rājillu Tyāgarāja* - shining, or joyous.[17] In one[18] he calls himself *dhurīṇa Tyāgarāja* - "responsible (or conscientious) Tyāgarāja." More literally, *dhurīṇa* means one who is able to carry the burden (of leading others, presumably).

All of these general characterizations reflect facets of *bhakti* relationships, taken out of their contexts. Though these characterizations are limited and brief, they show that under varying circumstances. Tyāgarāja identified himself as a devotee of the Lord, whom he addressed in song. The role of the *bhakta* was not superficial or partial; Tyāgarāja's entire personality seems to have been absorbed in it. In a song praising of the name of Rāma, Tyāgarāja asserts that he "was born uttering *Rāma nāma* and that ever since then he has continued to repeat it steadfastly.[19]

Tyāgarāja : A fully committed Bhakta from childhood

In several songs Tyāgarāja identifies himself as one who has been devoted since childhood. In *Palukavemi nādaivamā* he says "mother and father, giving (me) *bhakti*, protected (me).[20]

In another [21] he asks the question, "From the time that I was young, have I not had faith in no one else but you?" And in yet another [22] he asks Rāma.

> Even in my youth, did you not take my hand,
> Accepting countless services from me,
> Saying you would give me plenty of protection?

(In idiomatic Telugu, just as in idiomatic English, "to take the hand" of someone may mean either to lead or to marry that person Other songs[23] similarly affirm Tyāgarāja's *bhakti* experiences from childhood. In one he asks :

> Have you forgotten the words you spoke
> long ago in my boyhood?
> Over and over, you bestowed such respect,
> and said :
>
> 'Why this worry? This good fortune is yours.'[24]

Unlike many male saints, such as Annamācārya and Rāmadās, it would seem Tyāgarāja did not have a conversion experience, but was a *bhakta* from the very beginning. The Veṅkaṭaramana Bhāgavatar biography of Tyāgarāja asserted that Tyāgarāja used to dream of Rāma even while still a child.

TYĀGARĀJA AND THE PRAXIX OF BHAKTI

From the evidence of Tyāgarāja's life story and his own words it would seem that all else was incidental, and that *bhakti* was central and a fully experiential commitment for him. Purandaradāsa and Bhadrācalam Rāmadās were previous examples of this complete abandonment to the way of devotion, and Tyāgarāja followed in their footsteps, risking all, and losing himself in love of Rāma, *Bhakti* was intimately connected with his habits and character, his sense of purpose, and it informed his standards and shaped his self-conceived role. Tyāgarāja's life and songs seem to demonstrate a radical adherence to praxis. And in many songs we find the insistence that his deity also adhere to praxis, and show him mercy. In a number of songs Tyagaraja asks if his Lord has forgotten. For example in Ela ni daya rādu parāku jese he asks, "How is it that your grace has not come? Are you forgetful of me?" [25] and then proceeds to remind Rāma to protect him. As we have seen. Tyāgarāja is remembered for repeating the tāraka mantra ceaselessly twenty years, for rejecting royal support and for uñchavṛitti - (sin ging in the streets and receiving food from the villagers), for yearning and praying until attaining a vision of his deity. He is though of, we might say, as one who had no gap between belief and practice, between profession of faith and experience. In his bhakti he directed the entire gamut of his emotions to his *iṣṭadevatā*, it would seem, for his songs express fear, anxiety, anger, outrage, hope, wonder, amusement, passionate yearning, and joy.

Tyāgarāja's conception of the exemplary bhakta, like that of many other bhakti saints, centers on the inner experience of relation to the Lord. The specific ways in which a bhakta lives established in a continual awareness of the deity distinguished Tyāgarāja's bhakti from the modes of other paths, such as Vedic ritualism, the practice of *haṭhayoga āsanas* and *prāṇayāma*, and *karma yoga*.

Evidence gathered from biographical data and his lyrics reveals that Tyāgarāja seems to have cultivated his spiritual tendencies until he was habitually involved in worship through *mantra* and music, attempting to turn to his Lord under all circumstances. As we have seen, he sometimes felt that others did not share his intensity of devotion. He sang that his village was "bereft of Haridāsas" that his life story was "harsh to the ears",[26] and that he was harrassed by relations and blamed for causing the partition of the family home.[27] He identified with the *haridāsas*, and other examples of complete dedication to bhakti and nonattachment to the world.

2. THE BHAKTA AS ONE INVOLVED IN INTERNAL WOKSHIP

What were Tyāgarāja's concerns? What moved him to sing ? What did he want to communicate to others? Assuming that facets of his personality and identity are bound up with these issues, we shall have a look at some of Tyāgarāja's bhakti lyrics, which I have attempted to translate from gracefully simple and resonant Telugu nto current English.

SONGS OF SEARCHING

Tyāgaraja's songs express the perennial problems of the bhaktas problems which shaped his experience.

The problem of an ongoing attachment to the divine amid life's changes is posed by Tyāgarāja the lyricist in terms of the yearning devotee and an external deity in a number of songs. For example some songs, such as Etāvunarā nilakaḍa niku,[28] ("Where do you reside?") raise the question "Where might the Lord be found?" and inquiring if the deity is in divine consorts, in the elements, in the gods :

P. Where do You reside ?
Your abode is located
— where ?

A. When I stop to look
and come to think of it
I can't seem to find You —
You don't seem to appear !

C. Are You in the forms
of women, such as Sita,
Pārvati, or Sarasvati, O Lord ?
In earth water sun wind sky
or in the megagalaxies ...
in Brahma, Śiva, Visnu ....
Tyagaraja gently tosses
flower offerings
O Bestower of bounty

P. Where do You reside ?
When I come to think of it
I look around ...
but You are not easily found !

This is one of a class of thoughtful songs which, without an easy answer, seem to affirm the mystery of God's existence and the difficulty of the search which bhaktas must make. (Forerunners exist in the poems of Nammalvar, the ninth century Tamil Vaisnava saint. Nammalvar asked in his poems : "Where shall I reach you?" [29] and "...how will this self of mine.. reach you there in your overwhelming world of light ?" [30] and "I do not know how to reach him."[31])

Even more full of puzzlement and yet confident in faith is the song Endu daginado ("Where is he concealed?") :

Where is he concealed? He won't reveal himself.
When will his grace come, o my mind ?
Why be so tremulous? Listen to my plea!
Just as in days gone by, to save his devotees
He has concealed himself somewhere; he won't
Show himself here; o when will his grace flow ? [32]

As we shall see, many songs plead with, cajole, wheedle with and complain to the Lord, demanding that the deity come to the presence of the devotee. More than half of Tyāgarāja's songs have lyrics in this range of discontended moods. Generally they might be classified as expressive of *viraha*, the feeling of desertion and

longing, though in only in only a few does Tyāgarāja actually sing in the poetic voice of a pining maiden, the archetypal form used to depict this mood. The forlorn maiden image does not appear in *Rāmabhakti* poetry as much as it appears in Krishnabhakti poetry, as befits a relationship with Rāma, whose image is one of righteous dignity.

Usually in Tyāgarāja's songs the dissatisfaction and pleading for *darśan* are expressed in intimate, informal terms. The Telugu imperative *rā*, meaning "Come!" or "Come on!" or even "Hey!" is used by parents speaking to children, masters to servants, friends to each other, and by a man speaking to his wife. *Rā* is found in many Tyāgarāja songs, often in the pallavi. For example, it is found in *Bā rā raghuvira*, "Come, come, o hero of the Raghu clan!' [33]The formal or honorific form of this verb in the imperative, *randi*, meaning "Please come" or "please come, sir, " is not used. South Indians consider the use of *rā* a sign of the natural intimacy which Tyāgarāja felt for his beloved deity - they consider this an unselfconscious, spontaneous, almost involuntary calling to Rāma,[34] This type of informal addressing of the deity is common in much of the South Indian bhakti poetry in the vernacular.

PRAISE BY SUGGESTING INFINITY AND INEFFABILITY

It would seem that Tyagaraja was a singer with the need to overcome distance, to annihilate the space separating lover and beloved, if we consider the number of songs in the mood of pleading with the Lord to come to him. Tyāgarāja's impatience with this painfully felt distance is voiced in the song Endu kaugalinturā[35] "How [literally "where"] shall I embrace You? To what extent can I describe or praise You?"

This song like many of Tyāgarāja's, is in the form of questions In a subtle manner these questionings open possibilities to the mind and pose problems which the devotee wants to see resolved. "Why has your mercy not come?"[36] "Have you no sense of 'ownness' for your own people?"[37] "Is it possible to see your beauty?"[38] "How shall I praise you?"[39] "In which place did you learn this (manner of

action), O Rāma?" [41] etc. Sometimes the text suggests an answer. Sometimes the resolution is found in the unique music, rather than in the lyrics.

Poets such as Nammālvār and Tyāgaraja were capable of expres sing the simultaneous attractiveness and ineluctability of the Lord in such a way that the doctrine was brought to life, and thus others were also drawn into the contemplation of the nature of the divine.

DAYĀ- " GRACE " OR "MERCY "

Another song, *Tanavuni brōva janani*,[42] ("Will the mother come?") poses the question of reaching the saving and graceful presence of the Lord in another way :

P. Will the mother come to rescue her son
Or must the child to his mother run?

A. Solve for us, O best of the solar clan,
This riddle - reveal Your face to us :

P. Will the mother come to rescue her son
Or must the child to his mother run?

C. Is it right for the cow to follow her calf?
Will crops go up when they see the clouds ?
Will the lover go to the round-eyed maiden ?
Lord adored by Tyāgarāja, come to earth, and say

P. Will the mother come to rescue her son
Or must the child to his mother run ?

The *pallavi* poses the question of how the refuge and the refuge-taker will come together : then the imagery shifts from familial to agricultural, but the riddle remains unsolved : the cow following the calf, and the crops rising to the clouds seem to be improper - the calf should devotedly follow the cow, the crops cannot rise too far toward the sky, so perhaps the implication is the necessity of a mutual closing of the gap. The calf must watchfully stay near the cow; the clouds must bestow rain : - the devotee must

make an effort to approach the Lord, but the Lord must give the grace. The song ends with a further question about the possibility of the lover going to the round - eyed maiden, and the demand that the Lord come to the world and tell Tyāgarajā the answer. This may imply that it is finally God's grace and initiative that are needed. It is proper for the man to go to the woman, for the Lord to come to the soul, and Tyāgarāja emphasizes this by ending the caranam with the plea that Lord come in person to the resolve the question, to close the gap.

A good number of other Tyāgarāja songs express the need for the Lord's grace or mercy - daya. The word davā is often found in Tyāgarāja's songs. The song Nikē dayarāka[43] ("Without your grace") expresses the idea that without the Lord's grace the devotee's actions are doomed to failure. Ni dava rāvalegāka [44] also argues that unless the Lord blesses the devotee with grace, he is helpless. Tyāgarāja wrote four songs beginning with the word davā [45] and four beginning with ni daya[46] ("your grace"), and many more employ the term or the similar term karuna in the lyrics.

Ramanuja, who lived in the eleventh century, discussed the concept of daya in his philosophy, and at the time of Pillai Lokacarya, and Vedanta Desikar (1269-1370) author of one hundred verses (Daya sataka) on grace, there were a number of contesting views on the subject in South India. The two major schools of thought among Vaisnavas on this topic are the Vatakalais - "the Northern" - orthodox believers in the performance of action as preparation for grace, and the Tenkalais, "the Southern" - liberals who believe in sheer dependence upon the Lord for grace. In terms of parabolic imagery these two modes are known as the path of the small monkey who with effort clings to the mother, and the path of the surrendered kitten effortlessly carried by the mother cta[47].

Tyagaraja does not use this imagery, so we must interpret his view from his lyrics. For Tyagaraja the reliance implied in the belief in daya or grace does not preclude some responsible action on the part of the devotee. Daya is not a matter of chance of luck- the necessity for endeavor by the devotee is evidenced in the song

Urake kalguna ramuni bhakti?[48] ("Will Ramabhakti be obtained for nothing") The first word of the pallavi, urake, from the verbal base ure meaning "to ooze or pour out" as water does spontaneously from a spring, [49] is a Telugu adverb meaning "for nothing . . . idly. . . without cause . . . " or "spontaneously . . . without employment." [50] In this song Tyagaraja contends, through a series of questions, that people who are attached to samsāra (worldly life),- and who believe that the fluctuating world is real and will give them joy, will not get Rāma bhakti. To get this devotion to Rāma one must know that the pleasures of the world are ephemeral, and must seek out good people and serve them and learn from them, Tyagaraja asserts. For only those who know and experience everything as Hari (the Lord) and "worship in the mind" will get Rama bhakti "without any effort." Furthermore, the great souls whose worship is not tainted with the desire for personal gain, who always recite "the best mantra" - which also shines on the tongue of Tyagaraja - will get Rama bhakti spontaneously.[51]

INTERIORITY OF BHAKTI

In the kriti Ramabhakti samrajyame[52] Tyagaraja sings:

P. Devotion to Rama is the empire of those
who attain its enjoyment - O mind !

A. The very sight of those people
is great divine bliss itself

P. Devotion to Rama is the empire of those
who attain its enjoyment - O mind !

C. And so, I cannot describe the Lord
adored by Tyagaraja, the Lord who created
as in sport this great uproar (kolahala)
and revels in it- he is known only
by personal experience of

P. Devotion to Rama
is the empire of those
who attain its enjoyment - O mind !

In this very popular song, which is used to begin many congregational bhajana meetings in South India, a serene effect is produced by the use of a very unusual raga being sung by a group of devotees in unison, evoking, as it were, the peaceable kingdom referred to in the lyrics.[53] As if to emphasize the necessity of personal experience and interiority this song, as many others do, addresses the mind in a kind of inner monologue. It is as if Tyagaraja were singing aloud to be overheard by like-minded seekers. The often-used exclamation o manasa - "O mind!" - is a rhetorical device used to denote inner struggle and encouragment of the conscience. Also, suggesting self-reminding as opposed to preaching to others, it shows humility and hence is less likely to alienate the listener.[54] Ramadasa and a number of the Haridasa composers frequently used this self-advisory voice.

Viraha or Longing Depicted :

Tha Voice of the Waiting Maiden

In another kriti. Gani todi teve, [55] Tyagaraja employs the exclamatory O manasa as a clue to the solution of the problem of separation from which the devotee is suffering :

P. Go on and catch him and fetch him,
bring him to me, o mind,

A. Kindly seeking him our
and taking him by the hand
So that we may taste sweet pleasures
for a long time - hurry

P. Go on and catch him and fetch him
bring him to me, o mind,

C. Bring the one who is called
the Uplifter of the fallen
The follower of Vasistha
on the path of the highest goal ;
His brilliance outshines
a legion of love-gods,
He's ever at play in the heart
of the conscientious Tyagaraja -

P. Go on and catch him and fetch him
bring him to me, o mind !

This pada-like lovesong is not a typical Tyagaraja piece. The epithets of Rama in the caranam suggest the possibility that the lady's voice in which Tyagaraja has cast this song may be that of the youthful Sita. It is significant that it is the mind which must serve as go-between and must fetch the Lord. If the mind does not obey the pining soul and thus effect the desired union, the separation will continue - this seems to be the symbolic depiction of the classical bhakti situation. It is similar in mood to another rather unusual song of Tyagaraja's Andundakane.

P. Give your personal pledge to me
Saying "I shall come quickly,"
Not remaining there where you are.

A. O Lifter of Mandara Mountain
If you should forget me there
Associating with your dear ones
then what shall I do, O Rama? (Give . . .)

C. If you are not here when my eyes
Long to see you, my tears will flow
like a stream ;
O Lord of the Solar Line, if your
arrival is delayed
My only home will be
my frontyard gate ! (Give . . .)

C.2. When you'r not here on my bed
Of unique bliss, a single moment
Becomes an eon ! O Supreme Lord
When I become bewildered from
not seeing you
I'll be the butt of jokes — (Give . . .)

C. My great devotion, and my entire life—
Should they be in the grips of demons?
O Giver of boons, with your two feet
Worshipped by Tyagaraja, do not stay
An ocean away from me ! (Give . . .)

These poignant songs show Tyagaraja in a mood of longing the intimate feelings of exquisite anguish are portrayed in the images of the private thoughts of the jilted maiden, waiting devotedly, thinking of her distant lover. Though Tyagaraja sang very often in the mood of viraha (longing in separation) only rarely did he explicitly take the voice of the maiden lonely and burning for her lover.

Inner Worship Explicitly Described : Songs of Manasa Puja

In some songs the bhakta's interior worship as conceived by Tyagaraja is spelled out more definitely. In a song as expressive of yearning as the preceding one, though in a humbler or less passionate mood, Tyagaraja addresses the Lord, pleading that Rama give him a position as a bantu — a soldier, armed attendent, or servant-disciple. The lyrics of this song, Bantu riti,[57] ("Master Rama, have you a position") present the inner experiential aspects of bhakti in association with the symbolic accoutrements of courtly life.

P. Master Rama, have You a position
for me in Your court, as a guardsman?

A. Lust, whose bow is sugarcane, then Pride,
and all their cohorts [58]
let me catch and dash to earth
as a guardsman of Yours

P. Master Rama, have You a position
for me in Your court, as a guardsman?

C. Give me rapture's tingling
for my invincible armor
For my badge the insignia
"Devotee of Rama"
I shall wield the finest sword
— the Rama nama
Please give these to me
make Tyagaraja shine!

P. Master Rama, have You a position
for me in Your court
as a guardsman ?

Texts vary as to the last word in the third line of the caranam. In one version[59] it is the imperative "give" (icci) (i.e., give to Tyagaraja all these paraphernalia). In others [60] it is the neuter plural pronoun ivi, meaning "these things (are already possessed by Tyagaraja). " In either case, the devotee with these experiential qualifications is fit to serve in the court of the Lord. While Tyagaraja rejected the external court of the Tanjavur king, he was desirous of being part of King Rama's transcendent Ayodhya] court. As we shall see in Nadaci nadaci — "Walking and walking " — Tyagaraja believed that those who seek the kingdom of Ayodhya externally will never find it.[62]

Significantly, the foes in Bantu riti, which the bhakta promises to apprehend and dash to the earth are the enemies of an inner battle, since Rama, the ideal and divine ruler, is in no danger from these human failings, the vices and passions. Even the accoutrements to be used in the battle are experiential. In ordinary battles protective armor is like a thick shield or tough layer upon the skin to prevent being pierced by weapons; in the spiritual world, as Professor Narayana Rao remarked, "to experience the fineness of the subtle sensuous quality of bhakti is actually what gives you insurance against calamity, and enables you to be with God."[63] In the Telugu there is a play on the internal rhymes in the words for horripilation and armor respectively : romancamane (horripilation, tingling, gooseflesh thrill) ghana thick or strong) kancukamu (armor), to further emphasize their incongruent identity : a subtle supersensitivity becomes a heavy protective device.

Bantu riti is a popular song in a rare raga which Tyagaraja evidently invented. Its tone is insistent, with a mood of desiring closer proximity or presence, and the melody is deepened by the text which is a contemplation on how one may become worthy of drawing near to the holy, and on how inner worship raises one to a

position near the Lord. The riddance of faults and gaining of self-control are prerequisities (the dashing to earth of the passions), and personal experiences of the sacred are symbolized as accoutrements the hair-raising excitement of devotional fervor is one's paradoxically "delicate armor" — one's identity as a man of the Lord is one's badge; and the repetition of the Lord's name is one's victorious sword. These are the inner resources of a servant of Rama.

The name of Rama

Telisi ramacintanato[64] ("Understanding by means of reflection on Rama") emphasizes the importance of repeating the name of Rama. In this song Tyagaraja urges the mind : "Understanding by means of reflection on Rama, perform the repetition of the name of Rama." Not a rote repetition, but the inner worship of praying the name with full awareness is presented here as the necessary practice of the bhakta. The anupallavi elaborates the idea : "Stopping all thoughts, and understanding the essential nature of the form which enables the crossing, (you should repeat the name of Rama)" As is the case with many songs composed by Tyagaraja there is an interlinking of the parts into a circular pattern of intercompletion. Tyagaraja songs often seem like seamless unities : "one line just curls into the lap of another ... in technical parlance this is called porutham."[65] In this song, the anupallavi becomes a complete sentence only when the present verbal participle which begins the pallavi — telisi ("understanding")—follows it. Throughout the song, in each of the three caranams, there is the repetition of the word peru, the Telugu word meaning "name." It occurs five times in all, twice in half-rhymes with tiru ("solved" or "concluded"), and once matched with ideru "fulfilled"). Thus the salvific name is consistently matched with words related to resolution, which in piritual terminology is moksa — liberation or salvation. Knowing the meaning of the name with devotion, one's world view will be spiritual and one will be victorious, it is said in the third caranam.

P. Chant, o mind, the name of Rama
Knowing full well its meaning
through deep coneentration :

A. Case all your thinking for a while
And know the essential nature of the Form
which has come to help you cross over.
(Chant . . .)

C.1. Those who mean a woman with flitting eyes
When they say "the delightful" ("Rama)" will still
have to struggle with Lust and the rest;
Those who mean the Supreme Being when they say
The name Rama are at their grief's end; (Chant . . .

C.2. If you mean the wild arka weed when you say
The word "arka" how will your monkey mind be
resolved

If you mean the sun-god when you say "Arka"
The darkness of delusion will be dissolved (Chant . .)

C.3. If you meau the ram when you say aja
How can your deepest needs be fulfilled?
If you mean the self-existent Lord who bestows
speech when you say that name, there
will be a victory; knowing well
the Lord adored by Tyagaraja
P. Chant, o mind, the name of Rama...

This skillfully constructed song, (with perhaps too much consciously elever wordplay to have been spontaneously uttered in a passionate outburst or trance.) drives home the point that the same words will mean different things to worldly and spiritual persons, and different understandings will lead to different fates. For Tyagaraja the *bhakta's* conscious attitude is an inner state of commitment and fervency which is the determining factor leading one to the goal.

OTHER SONGS OF INTERIOR WORSHIP (*MANASA PUJA*).

It is not the mere external performance of ceremonial worship, but the becoming of worship oneself, which is the theme of a number of *manasa Puja kirtanas* — songs which exalt mentally perfor-

med worship. One example is *Paripalava*[67] ("Watch over me") In the *pallavi*, Tyagaraja simply asks Raghunatha for protection. In each of the twelve *caranams* of this *kirtana* he prays for an aspect of interior worship :

C.1. May this very body be an abode
worthy of Your residence.[68]

C-2. May my firm mind be
an excellent altar of gold.

C-3. May my contemplation of Your holy feet
be celestial Ganges water (for bathing)[69]

C-4. May, o Savior of the elephant,
my love be your auspicious attire.

C-5. May my utterances in praise of You
be a fragrant perfume.[70]

C-6. May my remembrance of the Lord's name
be my flower offering.

C-7. May the burning of the results
of my misdeeds be the incense smoke.

C-8. May my devotion to Your lotus feet
be a perpetual lamp for You.

C-9. May the food offering consist
of my holy worship's fruit.

C-10. May the auspicious cluster-lamp
be formed of my beholding You.

C-11. May Your pan and betel nut
be my endless inner delight.[71]

C-12. This traditional ritual
is naturally performed by Tyagaraja.

The song of worship without objects, or rather with *internal* personal objects, is a genre with precedents by the *haridasa* composers, including Vyasaraya (16th century?)[72] and Vijayadasa[73]Virasaiva *bhakti* poets also express similar ideas[74]

These songs of internal worship, reflecting the *bhakti* mode of interpreting all of life in terms of worship, express a shift from ceremonial religious values to the attempt to infuse everyday life with a feeling of devotion to, and dependence upon, the Lord,[77] an underlying theme of many *bhakti* traditions. The hymns of the *nayanmars alvars* offer praise of internal worship. It may be argued that religious symbolism has always linked inner experience with outer worship, as may be seen in the interpretation of the inner meanings of the Vedas in the Brahmanas and in the Upanisads, and in the esoteric traditions of mystical meanings associated with primal images. For Tyagaraja such practices seem to have been more than interesting ideas or abstruse philosophical constructs; he demonstrated them in praxis and encouraged others to do so in ordinary everyday life.

That it is unnecesary to go far outside oneself and one's home to worship is a tenet affirmed in Tyagaraja's *kotinadulu dhanuskotilo*[77] ("When ten million rivers shimmer at Rama's bow tip"):

P. When ten million rivers shimmer at *dhanuskoti*
— the tip of Rāma's bow —[78]
Why, o mind, do you wander and roam?

A. To the great soul always gazing upon the cloud-blue beautiful Lord. With unswerving aim.

P. When ten million rivers shimmer
on the tip of Rama's bow
Why, o mind, do you wander and roam?

C. Since the Ganges was born from his jingling anklet
And Kaveri river glistens upon seeing Ranga,
Listen to this request of Tyagaraja,
who praises Rama
with surging love overflowing :

P. When ten million rivers shimmer
on the tip of Rama's bow
Why, o mind, do you wander and ream?

There is a tradition[79] that Tyagaraja was asked why he did not go on a pilgrimage to Benares, and in his contentedness he replied with this song. In the *kriti Nada Sudharasambilanu* Rama's bow is described as having seven bells, which are symbolic of the notes of music and the yogic *cakra* centers. Pursuing this esoteric interpretation, Kalluri Veerabhadra Sastri comments that *dhanuskoti* is the place between the eyebrows of the *yogi*, citing yogic teachings as his source for this information.[80] He relates a story which pictures Tyāgaraja's disciples urging him to go to Ramesvaram and Dhanuskoti on a pilgrimage. Tyagaraja is said to have sung in reply, presumably pointing to the spot between his eyes :

"When ten million rivers shimmer on the tip of Rama's bow, why, o mind, do you wander and roam?"

Sometimes this song is interpreted exoterically: tradition has it that when Rama had conquered Sri Lanka he returned to the mainland and planted his bow on the shore at a point which became known as Dhanuskoti. This long-famous pilgrimage site is said to be as sacred as ten million rivers, and a bath at this spot is said to cleanse one of all sins. Further, it is said that the sacred rivers of India, flowing into the Bay of Bengal and the Arabian Sea, meet and mingle at this geographical location.[81] In view of the *anupallavi* of the song, which employs the image of the great soul in constant concentration on the form of the Lord, it would seem that Tyagarāja's primary meaning is the cosmic presence of all in Rama,

and the non-necessity of external seeking: meditation on the Lord provides ample access to the *bhakta*, Tyagaraja seems to assert. But in the end all three levels of interpretation are possible: Rama's bow tip, the geographical site, and the yogi's third eye.

INTERIORITY: UNION AS WELL AS THE SOUL OF RITUAL.

Interiority as a quality of devotion, when taken to an extreme, would seem to become merging, union with the divine, in Tyagaraja s view. In *Tanalone dhyaninci* ("Meditating deep within") the *vedanta* ideal is sung:

> Meditating on one's very Self
> One must merge oneself in that Self.[32]

But meditating inside oneself is not the only mode of relating to the divine. For Tyagaraja, as we shall see, religious devotion combined with the knowledge of music is said to bring *moksa*. Also, there is faith in *prapatti* — conscious surrender to the will of God—which is found, for example, in the image of the *gopis* in the *Nauka Caritra* throwing themselves at the mercy of the Lord, humbly taking refuge when they realize their helplessness. Also, the integrity demanded of the *bhakta* is a form of inner worship. We find evidence of this in lines such as the statement found in the last *caranam* of *Sadhincene*[33]: "those are true devotees whose character is good." It is thus that experiential *bhakti* practices color the entire lives of *bhaktas*.

In the songs discussed above the emphasis is on internal worship, the value of the sincere inner relationship with the divine. Yet we cannot conclude from this that Tyagaraja condemned or ignored external worship. The following section, on *kirtanas* of the *utsava sampradaya* tradition, shows that external worship is expected of the devotee in Tyagaraja's view, although fervency, or inner devotion is necessary in ritual worship as well. This conclusion is in

agreement with Whitehead's statement that "the primary religious virtue is sincerity, a penetrating sincerity."[84] A sincerity which is the consonace of inner and outer is the hallmark of Tyagaraja's works. It is this heartfelt earnestness which is their characteristic tone. A composer such as Muttusvami Dikshitar wrote songs known for their grandeur, but sincerity rather than artifice has caused Tyagaraja to be taken to the hearts of South Indians in a unique manner, perhaps because in the modern world sincere inner worship, rather than dependence on externals, is the bottom line for practicing Hindus.

NOTES

[1] K.R.R. Sastri, in the introduction to N. Sanjiva Rao's *Thyagaraja — Musician Saint Life, Works, Mission* (Kumbakonam : Sri Vidya Press, 1923).

[2] V. Raghavan, JMA Vol. XXXIX, pp. 90-99. This article also appeared in the Cultural Center of Performing Arts Souvenir, 1974, pp. 24-30.

[3] Justin Kaplan, "The Naked Self and Other Problems," *Telling Lives* (Washington : New Republic Books, 1979), p. 3 .

[4] In South India one still hears the story in which Syama Sastri was talking with Tyagaraja and Tyagaraja asked him why he always seemed to be asking for protection — *pahi mam* being a plea which appears in many Syama Sastri songs. Syama Sastri said that the plea was meant as a prayer that all people be protected — not just Syama Sastri. Then, the story goes, Syama Sastri asked Tyagaraja why he signed his songs "Tyagarajanuta." Tyagaraja said, "In that name I am saying 'worshipped by Tyagaraja Siva, not just this Tyagaraja."

[5] Curiously, V. Raghavan does not discuss this most common *mudra* of Tyagaraja which, along with *Tyagarajavinuta* and *Tyagarajasannuta*, is distributed throughout all kinds of his songs.

[6] Discussed by V. Raghavan, in JMA, Vol. XXXIX, pp. 90-93.

[7] Ibid

[8] Ibid.

[9] Ibid.

[10] Ibid.

[11] The songs are *Cesinadella* (SHT p. 357), *Isa pahi mam* (SHT p. 70), *Patiki haratire* (SHT p. 455). The word Tyagaraja uses is "Tyagarajapremavatara."

[12] V. Raghavan, op. cit.

[13] Ibid, citing a song on the Goddess.

[14] *Vaddanundunade* (SHT p. 233), "Tyagarajasulabhudu" meaning "easy to get. Also cited are " Lord who sides with Tyagaraja" in *Laksanamulu gala* (SHT p. 215.) and Rama who alone is Tyagaraja's close friend" in E *vidhamulanaina* (SHT p. 401). In *Dinamanivamsa* (SHT pp. 3 8-3 9) we find "Tyagarajasarvasva." The five songs mentioned include *Syamasundara* (SHT p. 167), *Muccata Brahmadulaku* (SHT p. 46) See others in Raghavan'. article. op cit.

[15] Etula brotuvo, SHT p. 263.

[16] V. Raghavan, op. cit. *Nivu brobavale* (SHT p. 52). In *pulapanpumida* (SHT p. 458) Tyagaraja says the Lord knows and approves of his doings. In one song Tyagaraja mentions his shortcomings : *Appa ramabhakti* (SHT ps 104); in this song he calls himself a wrongdoer.

[17] Tyagaraja uses the word *rajillu* in such songs as *Sripate nipada*, SHT p. 441, *Induka i tanuvunu*' SHT p. 17 *Narada muni*, KVS I p. 18, *Srirama jaya rama*, SHT p. 481, *Sarasi ruhanana*, SHT p. 209, and *Enta papinaiti*, SHT p. 477, and *Mivalla*, SHT pp. 210-211.

[18] *Canitoditeve*, SHT p. 486.

[19] *Pahi mam hare*, SHT p. 107.

[20] *Palukavemi na daivama*, SHT p. 484, KVS II pp. 30-31.

[21] *Innallu dayarakunna*, SHT p. 400, KVS I p. 276.

[22] *Cinna nade na ceyi*, SHT p. 489, KVS I p. 402

[23] *Pattividuva radu*, SHT p. 495, KVS II p. 32; and *Innalku nanneli*, SHT p. 285, KVS I pp. 276-277.

[24] *Natimata*, SHT p. 310.

[25] *Elanidayaradu*, SHT pp. 322-323, KVS I p. 343-344.

[26] *Etulabrotuvo*, SHT p. 263.

[27] *Nadupai palikeru*, SHT p. 6. See also *Nayeda vancana*, SHT p. 472, and *Etula gapadutuvo*, SHT p. 260.

[28] *Etavunara nilakada*, SHT p. 226-227, KVS I 327-328.

[29] A.K. Ramanujan, *Hymns for the Drowning* p. 28.

[30] Ibid., p. 29

[31] Ibid., p. 30.

[32] *Endu daginado*, SHT p. 476

[33] *Rara raghuvira*, SHT pp. 504-505, KVS I p. 195

[34] G.V.S.R. Krishnamurthy, Professor of Telugu at Madras University, considered the usage in this manner and could not conceive of it as a rhetorical device used by Tyagaraja to convey a sense of spontaneity.

[35] *Endu kaugalintura* (SHT p. 178, KVS I p. 299) creates an entrancing effect by using similar sounding words. Note the echo of sounds in this hypnotic series in the *caranam* :

nidu paluke palukura Your talk is *the* talk
nidu kuluke kulukura Your walk is *the* walk
Ju taluke talukura Your gleam is *the* gleam

This song is somewhat similar to a Nammalvar song found in A.K. Ramanujan's *Hymns for the Drowning*, p. 28.

[36] *Enduku daya radu*, SHT p. 358.

[37] *Tanavari tanamu*, SHT p. 348.

[38] *Sogasu juda*, SHT p. 181.

[39] *Emani pogadudura*, SHT p. 228.

[40] *Etavuna nercitivo*, SHT p. 418.

[41] *Endu kaugalintura*, SHT p. 178, is cast in a very unusual raga which Tyagaraja employed in only one other song. (The other song is Raghunandana SHT p. 427). T. V. Subba Rao comments that other composers have not used this raga SIM p. 57. There is a tradition that the song is Ramayana based, depicting the sentiments of Hanuman, whom Rama embraced in gratitude after winning the war with Ravana, at the time when those who had assisted him were being rewarded. There is nothing to indicate any connection with Hanuman in the text, though that idea would provide a pretext for the image of embracing the Lord in a society which does not usually express such intimacy which associates or with the divine. Probably such attitudes and situations were chosen by the composer, whether put into the mouth of a mythic character or not because they seemed songworthy; that is, Tyagaraja probably felt some semblance of the yearning expressed and was moved to sing it. Since he was bold enough, moreover, to express original musical ideas and his bhakti stirrings in a new raga, perhaps he can be credited personally with this by no means unique concern : wondering how to embrace the ineffable Lord, whom many bhaktas have found singularly atttactive but also transcendent.

[43] *Tanayuni brova*, SHT p. 208. The cow following the flac is an image used by Pothana,

[43] *Nikedavaraka*, SHT pp, 306-307, KVS 1 pp. 479-480.

[44] *Nidaya ravalegaka*, SHT p. 206, SHT 11 p. 4.

[45] SHT pp. 207, 425, 488, 501. SHT 1 pp. 42, 115, 425, 426.

[46] SHT pp. 13, 206, 230, 287. KVS 11 pp. 4, 5, 6, 16.

[47] The kitten and monkey symbolism is discussed by Ramanujan, in Hymns for the Drowning, p. 141. and in John B. Carman's work The Theology of Ramanuja. an Essay in

Interreligious Understanding (New Haven and London : Yale University Press, 1974), p. 212.

[48] SHT p. KVS 1 p. 290.

[49] Bhadriraju Krishnamurti, Telugu Verbal Bases (Delhi : Motilal Banarsidass, 1972 reprint; First edition Berkeley and Los Angeles : University of California Press, 1961) p. 304.

[50] C. P. Brown, Dictionary, Telugu-English, p. 176.

[51] It is interesting to note that urake is a Telugu synonym for summane, a Kannada adverb meaning "Peaceably, without emotion, at leisure, without employment, without cause... gratuitously." It is said to be derived from summana meaning "excellent mind." It is a word used in Purandaradasa songs which are somewhat similar to Tyagaraja's : Summane baruvude mukti -- "Will liberation come without exertion?" and Summane dorakuvade — "Can one get the holy name of Sri Rama for nothing?" These songs all emphasize the value of devotional expertion and the necessity of mental discipline and dedication. DPS III p. 8, and Vidyaratna Raghavandracharya Panchamukhi's Sri Purandaradasara Jivana Charitre, p. 68.

[52] Ramabhaktisamrajyame, SHT p. 104, KVS 11 p. 122.

[53] T. S. Parthasarathy, in an interview, Madras, 1981.

[54] Srimati Savitri Rajan, in an interview, Madras, 1981.

[55] Cani todi teve, SHT p. 486, KVS 1 397.

[57] Anduṇḍakane SHT p. 482.

Baṇṭu rīit, SHT p. 467, KVS 11 p. 41. See Indira Peterson, " The kriti as an integrative cultural form. "A.K. Ramanujan in Hymns for the Drowning has also noted the importance of the war motif in bhakti poetry. p. 112.

[58] The ari sadvarga or six foes : kama (lust), krodha ("anger") lobha ("greed"), moha "delusion"), mada ("arrogance"), and matsarya ("jealousy").

[59] KVS II p. 41.

[60] SHT p. 467, Cf. Narasimha Bhagavatar's 1908 edition.

[61] In other songs, Tyagaraja pictures himself in Rama's court. E.g., Kanugontini Sriramuni, SHT p. 495, and Paluka kanda cakkeranu, SHT p. 184.

Purandaradasa wrote a song similar to Bantu riti, entitled Dasana madiko yenna, which means "O merciful one, Visnu . make me your servant." In this song the singer asks his Lord to make him renounce all bad intentions, to cause him to wear for protection the armour of the Lord's mercy, to give him the service of the Lord's feet, to tie to his head the flower of the Lord's hand giving protection, etc. Bhajana Ratnakara p. 350.

[62] Nadaci nadaci, SHT p. 151-152.

[63] Professor Narayana Rao, in an interview, Madison, Wisconsin, July 26, 1980.

[64] SHT p. 116, KVS I p. 422. "Some hold that namajapa must be done along with arthabhavana, pondering over the meaning of the name. Thus, when one repeats Rama, one must think and feel that the Supreme Being is constantly sporting inwardly with one's whole being ... " Shashi Bhushan Das Gupta, "The Role of Mantra in Indian Religion." Bulletin of the Ramakrishna Mission Institute of Culture, Calcutta Vol. VII. March 1956, number 3, p. 49.

[65] S. Y. Krishnaswamy, "The Kriti as a Musical form," pp. 131-132.

[66] The arkam is the red flowered variety of gigantc swallow wart, asclepias giganter, and the same word means the sun. Rama means "beautiful," hence, an enchanting woman, and the attractive avatara. aja means "the unborn" and also "goat."

[67] Paripalaya paripalaya, SHT p. 144, KVS I 126-127.

[68] There is an old Sanskrit saying, deho devalayah proktah jivo devassanatanah, meaning "The body is declared to be the house of God, the soul is the ancient God." This idea has been expressed in other cultures as well. To cite but two examples," ... your body is the temple of the Holy Ghost . . ." I. Corinth. 6 : 19 (Cf. I. Corinth. 3: 16); and Novalis wrote, "There is only one temple in the world and that is the human body. Nothing is more sacred than that noble form." Novalis, Hymns to the Night and other Selected Writings, tr, Charles E. Passage, (New York - Liberal Arts Press, no date) p. 71 * 14. V. Raghavan includes a section of "Inner Worship" in his The Great Integrators, p. 49.

[69] In Dhyaname varamaina, SHT pp. 149-150 the mind is informed that Rama meditation itself is the most holy Ganges bath. Narayaua Tirtha in Krisnalilatarangini, tarangam 1. Ramakrisna govindeti p. 18., and Purandaradasa in Gangadi sakala, DPS I 15, both sing that the Lord's name is a like bath.

[70] Vedanta Desikar employed similar imagery - sayam samphulla malli matallika parimala muca vaca, meaning "The speech uttered in praise) is the fragrance of the finest jasmine blossomed in the evening." Cited by T. S. Parthasarathy.

[71] caranams 10 and 11 are reversed in SHT p. 144

[72] Vyasaraya's song is translated by A.P. Karmarkar and N.B. Kalamdani :

"I am worshipping my inner-dwelling image of God with wholeheartedness every day. My body is his temple. My heart is His mantapa, My eyes are the big lights, and my hands are the chowries . . ." The song goes on in this vein elaborating the inner worship. A.P. Karmarkar, N.B. Kalamdani, Mystic Teachings of the Haridasas, pp. 46-47.

[73] The song by Vijayadasa predicates the possibility of internal worship on receiving the guru's grace. This excerpt is translated by P. Guruvar :

" Can it be said that the means of salvation are not obtainable? After one has attained the favour of his preceptor with reverence, whatever is seen is the image of the Lotus-navelled Lord; whatever is eaten or worn is the worship of Visnu; whatever is heard . . . is the fame of the Lotus-eyed Lord; and all the utterances are the names of Hari . . ." The song continues, sanctifying all acts including sleep and keeping quiet. P. Guruvar, Vijayadasara Kirtanegalu I p. 125.

[74] Allama Prabhu in A.K. Ramanujan's Speaking of Siva : "With a whole temple in this body/Where's the need for another?" p. 153. Also, "The rich will make temples for Siva .. My legs are pillars,/the body the shrine . . . " etc. p. 88.

[75] In his work Prapanna Parijata, Vatsya Varadacarya, a Vaisnava acarya, says that the Lord prefers eight flowers of inner devotion over the eight flower offerings of outer devotion, and describes the eight flowers as harmlessness, compas sion to all beings, wisdom, meditation, etc. Manasapuja is also found in a work as early as the Rig Veda.

[79] See also A.K. Coomaraswamy, Selected Papers. Vol. I Traditional Art and Symbolism

[77] Kotinadulu dhanuskotilo, SHT p. 150, KVS I p. 384. Appar wrote . "Why bathe in the Kaveri, why go to Comorin . . . Why seek the waters of the sea ? Release is theirs who call

upon the Lord of all. "F, Kingsbury and G.E. Phillips, Hymns of the Tamil Saivite Saints (Calcutta and London. 1921), p. 181.

[78] A similar image is found in the Mahabharata, in the story of Indra and Garuda. There is is said that Garuda, Visnu's vehicle, can easily "Carry with the quill of one feather" all the worlds — lifie the cosmos at the tip of Rama's bow. J.A.B van Buitenen, tr., Mahabharata I. 5. 30. 6.

[79] T.S. Parthasarathy, interview, Madras 1981. KVS I p. 385. The interiority of holy places is an old theme for poets writing on Kasi. Sankara is reputed to have written a verse on Kasi which places the holy city within the Self. Diana Eck. Banaras, City of Light (New York : Alfred A. Knopf 1982.)

[80] KVS Ibid. Yet if the tip of the bow were the equivalent of the topmost "bell" it would be the cakra above the one between the eyes —the brahmarandra or thousand petalled lotus at the top of the head.

[81] N. Kasturi, interview, Puttaparthi, 1981. T.V. Subba Rao, SIM 181-185. Another interpretation is offered by Sri Sathya Sai Baba - "Just as all the rivers flow into the ocean, their destination, all branches of learning . . also coalesce in spiritual education, which is their goal. In this context, Tyagaraj said, 'O mind ! Why are you worried to find so many different rivers in the ocean at Dhanuskoti?' If we bathe in the ocean we earn the merit of bathing in all the rivers." Summer Showers 1979 (Bangalore : Sathya Sai Education & Publication Foundation, 1980), F. 51.

[82] Tanalone dhyaninci, SHT p. 225, KVS I p. 31.

[83] Sadhincene, KVS I 232-233.

[85] Alfred North Whitehead, Religion in the Making (Macmillan 1926; reprint, New York : New American Library, 1960) p. 15.

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Sangita Lakshana Prachina Paddhati

(From Vol. I of 'Sangita Sampradaya Pradarsini' of Brahmasri Subbarama Dikshitar—published in 1904)

Translated into Tamil from the original Telugu

by

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English rendering

by

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(Continued from page 124 of Vol. LX)

"Na nadena vina gitam na nadena vina svarah
Na nadema vina ragah tasman nadatmakam jagat"

Without Nada or the sweet sound no music could be conbe conceived with its components-svaras and ragas. It is the svaras and ragas that constitute music or geeta. Nada pervades the entire universe and is thus universally existent.

(Here the term geeta connotes music in general and not vocal music as it does in the concept of Tauryatrika. It does not also refer to any particular type of musical composition with certain defined characteristics as when we speak about the geetas of Purandara Dasa, Pydala Gurumurthy Sastry or Venkatamakhin etc., Lochana Kavi meant by the term geeta any musical composition composed of dhatu and matu where dhatu connotes nadatma rupa while matu the matrka akshara).

The concept of all pervasive nature of Nada (sound) along with chandas (rhythm) could be traced to Bharata who said :

Sloka ;

"Chandō hīno nasabdosti
Nacchandas sabda varjitam."

Without Chandas there is no sound and without sound there is no chandas. Sound and rhythm are inseparable from one another. Without the one the other seldom exists, Goddess is also defined: "Sabda brahma mayī charāchara mayī".

This Nada emanating in the human body by means of the conjunction of Prana (Oxygen)—(wind) and Anala (heat) (fiire) manifests itself through the heart, the neck (Kantha) and the head and finally gets expressed outwardly through the face (mukha, asya)

"Nadaccha srutajojatah tabhyam shadjadaya svarah

Tebhyo raga samutpanno gitam tasmaccha jayate

Ato nadatmakam gitam vadyam gitanuvarti cha"

In as much as the srutis, svaras and ragas are the concretised manifestations of the abstract from of Nada, the latter assumes the form of Geeta which is followed by Vadya.

(Any musical sound should be vocalised at the first instance and then reproduced on the instrument. Herein lies the important implication. Any student of instrumental music must first get the lessons vocally and then re-produce the same on the instrument In this connection it is said in the ,Sampradaya Pradarsini as to how a bird's shadow faithfully follows the bird so in the sameway the instrumentalist follows the vocal musician. Sarngadeva too has stressed the dominating influence of the Gita (vocal music) over the instrument and the dance.)

Sruti : The flow of Nada is not uniform in its intensity. It is sometimes low, sometimes higher and some other times the highest. It ranges from the smallest audible sound capable of being audibly distinguished by a well-trained human ear to the highest possible loudness or intensity beyond which the human ear can hardly resist apprehension. This is known as the range of audible frequency.

If these sounds of varying intensity from the lowest to the highest are arranged successively in the regular ascending order of pitch in such manner without there being the possibility of any intervening sound or sounds in between, there would be 66 in number

These sixty six are arranged in such a way that the first 22 sounds of the lower order of intensity are reckoned as belonging to to Mandra or lower region of Nada. The second 22 sounds of the next higher order of intensity are reckoned as belonging to Madhya Nada (middle region) and the third series of notes of the highest order in intensity are reckoned as belonging to Tara (highest) region of Nada.

(This order of occurrence of sounds one by one successively without there being the possibility of any intervening sound or sounds in between marks Sarngadeva's conception of tuning the 22 stringed Dhruva and Chala vinas at the first instance before proceeding with the experiments on the Chala Vina).

(The three orders of the sounds reckoned on Mandra Nada, Madhya Nada and Tara indicate the conception of the three octaves or sthayis which marks one of the most important land marks of musical history. The conception of the Anumandra and Ati Tara sthayis was consequential and much later.

S.M. Tagore advocated the theory of 66 srutis and he even went to the extent of substantiating his theory by giving a regular nomenclature for the 66 srutis. (vide late Prof. Sambamurthy's South Indian Music Series - Book IV old edition).

These sixty six sounds as explained above from the lowest posible to the highest possible one in succession as conceived in the three localised regions of Mandra, Madhya and Tara were described as srutis by the ancient preceptors.

"SRUYANTA IT SRUTAYAH"

According to this aphorism, the term sruti could be derived from the dhatu (root) "Sru" to hear with the suffix "ti" added to it. grutis are those sounds capable of being heard.

(The following also will strengthen such a view.)

"Sravanendriya grahyatvat

dhvanireva srutirbhavet

Sru Sravana Chasya dhatokti :
pratyaya : Samudhbava :

Sruti svara prasadoyam
Sabdagnair bhava sadana (Mathanga)

Those small meaningful sounds capable of being audibly distinguished by a well trained human ear are termed srutis.

Sthayi :

Thus the 22 srutis in the mandra region are produced in the heart while those of the Madhya region are produced in the Kantha (the throat) and those of the highest region or the Tara region are produced in the siras or the head. In course of time these three regions of Mandra, Madhya and Tara came to be referred to respectively as Mandra, Madhya and Tara Sthayis. The ancients referred to sthayi as sthana also. Sthana or Sthayi indicates the located positions of the svaras.

In common parlance, the mandra sthayi was known as Taggu sthayi, the Madhya sthayi as Sama sthayi and Tara sthayi as hecchu sthayi. The words Takku or Toggu means 'less' and hecchu means 'high' corresponding respectively to Kanishta and Garishta in Sanskrit. The mandra, madhya and tara sthayis meant the localised regions wherein the 22 srutis are embedded. Whatever be the region the number of srutis to be located in each is only 22 and it is constant.

(To go a little further we will do well understand what more Dattila and Matanga have got to say about srutis. To Dattila srutis were not to be rendered successivel y but only selectively; srutis attain he status of svaras when practically employed and sung, Dattila says :—

'Upadaya Geeyante Sarva Geetishu
Svarativam Upalaphyate."

Matanga quotes Visvavasu in understanding the term sruti with its dual connotations. Srutis may be svaragata and Antaragata. Svaragata sruti indicates the particular entity known as a svara made up certain number of srutis, While the Antargata sruti means or marks actually the interval relationship in between any two such entitles. For example the term chatusruti may indicate any note maintaining such an interval relationship between itself and its immediately proceeding one. The name of such and such a srutied note indicates svaragata and the interval relationship rather inter relationship marks the Antargata. To make it still further clea. chatusruti itself indicates Antargata bhava of sruti terminologyr while the Chatusruti Rishabha indicates the particular note itself Swaragata.

(The term sruti also indicates the rise and fall of sounds in tone colour. It is technically known as 'pitch' in physics and it is one of the characteristics of musical sounds.)

(The term sruti is also used in common to denote the key note or the unit note which is employed as the starting point of the performance of all music and it has come to be identified with Madhyasthayi shadja or Adhara shadja which is a variable unit from individual to individual in the Indian system of music while in the music of the west it is a fixed note of specific pitch and is constant in nature not varying from individual to individual. It is known ás Inter National Philharmonic pitch).

Svara :

These small sounds though capable of being distinguished in every region are still abstract and incapable of being individualised (perhaps selectively as meant by Dattila) unless they are arranged in selected groups of distinct, definite and concrete entities with the added merit of resonance of their own and consequently evoking pleasurable feeling of their own accord in the hearts of listeners, the moment they are heard. Such concrete entities evoking pleasurable feelings in the hearts of listeners the moment they

are heard are termed swaras. This is the purport of the quotation given below :

"Svato ranjayati srotram
Svaramityabhidheeyate"

A certain quantity of honey contains many drops. Every drop of it would no doubt taste sweet. But for a full and sustained taste of the sweetness of honey not one drop or two of it will do. A certain sizable quantity of honey would be quite conducive to a sustained enjoyment of the sweet taste of the honey. The honey drops are comparable to the abstract srutis. As how certain drops of honey make a sizable quantity enabling the sustained enjoyment of the sweet taste of the honey in the same way certain number of srutis are grouped into one unit to be technically known as swara.

3) Because honey is sweet one cannot consume it in lots lest one should get an aversion to that taste of honey. Tastes are diverse. Sweetness is not the only taste for enjoyment. While consuming food, cooked rice is the staple item of consumption and that cooked rice should have its own adjuncts, or sidelings the other different items of consumption of different forms of taste. Shadja is like that main item of consumption cooked rice being that staple food and the other adjuncts are the other svaras. These sidelings or adjuncts could appropriatly be reckoned as concomitants. Thus Shadja forms the main basic conception of the unit of entity and the other swaras are its retinue. Thus were evolved the saptasvaras by the ancient preceptor Shiva themself.

4) The seven svaras individually grouped out of a fixed number of srutis for each [got their] own locations and are sung in Mandra Madhya and Tara regions or sthayis. (These sthayis or sthanas are most appropriately known as registers. A register is a document or an authentic record. So too the positions of the swaras and their variations are located and recorded within that region ranging from the shadja to the highest nishada).

Now the names of the sapta swaras, their sruti positions and the symbolic mne monic letters there of are given below.

1st svara	-	Shadja	- 4 srutis	sa
2nd svara	-	Rishabha	- 3 srutis	ri
3rd svara	-	Gandhara	- 2 srutis	ga
4th svara	-	Madhyama	- 4 srutis	ma
5th svara	-	Panchama	- 4 srutis	pa
6th svara	-	Dhaivata	- 3 srutis	dha
7th svara	-	Nishada	- 2 srutis	ni

(It may be interesting to note here that in the music of the west also the shadja is called the first note (unit note or key note and basic note etc., and the rest respectively as the second, third, fourth, fifth, sixth and the seventh or the leading note. The nishada is not only called the seventh note but also most appropriately as the leading note in as much as the nishada is the note leading to the octave shadja (rather the shadja of the next higher octave).

These mnemonical letters or syllables for the sapta svaras have been recognised from times immemorial being referred to in chandas, Siksha (phonetics) -Vedangas and also in Garbhopanishad pertaining to Atharvana Veda.

5) These seven svaras commencing from shadja and ending with nishada in a sthayi as register are recknoned as saptaka and with the next higher octave shadja i.e , Tara sthayi shadja as the eighth note it is reckoned ashtaka or octave. (It may be pointed out that the word octave indicates the number eight). The next higher shadja (Mandra to Madhya. Madhya to Tara and Tara to Ati Tara so on and so forth becomes the eighth note. (Of the above mentioned seven notes the svara 'sa' Originates from Parama siva and the rest ri ga ma pa and dha from this five faces from Sadyojata. Aghora etc., Ni originates from Mahesvara. This is what Govindacharya (perhaps may be Govindamatya) says in his Raga Tala Chintamani

6) "Tatra turya srutau shadjah saptamyam rshabho matah Tato navamyam gandharah trayodasyam tu madhyamah Panchamah sapta dasyantu dhaivato vimsati srutau Dvavimse tu nishadasyah srutishviddham svarodbhavah Etc. shadjavayah sapta svarah prakirtitah" These sevan notes are thus located in the ladder of 22 srutis. On the fourth sruti sthana is located the shadja, Rishabha on the seventh, Gandhara on the ninth, Madhyama on the 13th Panchama on the 17th, Dhaivatha on the 20th and the nishada on the 22 sruti sthanas. These seven svaras located thus constitute the suddha svaras as proclaimed by Ramamatya in his svara mela kalanidhi. (Not only in Svara mela kalanidhi but also the Sangeeta Ratnakara of Sarngadeva and other standard texts on music also) (As a matter fact the location of the suddha swaras as such as mentioned above could be traced even to Bharata's times (4th Cent. B.C.) It is worth quoting the relevant sloka

"Chatus chatus chatus chaiva shadja madhyama panchamah
Dve dve nishada gandharau tris trirshabhau dhaivatau"

7. The seven suddha svaras located as such scheduled in their ordained srutis) are also reckoned or designated as Prakrti svaras. (Note: If the prakrta svaras are to be understood as natural notes not all the seven svaras could be justified to be designated rather reckoned as natural notes for the reason the shadja alone is purely absolute in conception while the rest of the notes ri, ga ma, pa, dha ni derive their stature only in relation to the shadja concaded absolutely without reference to any other ordained note. Be in the time honoured sloka of Bharata quoted above the whole thing looks a chain. Even the shadja is described as a Chatusruti ed note in relation to nishada So the conception of shadja is both absolute and relative).

But all the seven svaras sa ri ga ma pa dha and ni with their preordained sruti values respectively 4, 3, 2, 4, 4, 3, 2 they could be reckoned as Prakrti swaras - the first order of notes - (the second order of notes being Vikrta to be explained later.)

8) Of these seven svaras excepting the shadja and the Panchama, the other svaras ri ga ma dha and ni admit or variation on the basis of their being located in different srutis. Rather their

character is not constant. They do not sound all slike in all the ragas. They sound different raga to raga. If one raga takes one variety of ri ga ma dha and ni another raga takes another variety of ri ga ma dha and ni. Thus the character or the nature or the variety of the notes ri ga ma dha and ni get changed from raga to raga. So they are reckoned as Vikirta svaras. Vikrta means changed or liable to change underwhat circumstances or contingencies the changes are effected would be explained.

9) Suddha (Prakritisvara) Vikrta svara nirupanam :—Suddha svaras are the svaras located in their niyatasruti sthana-scheduled or ordained position but even if the interval value gets reduced by means of the preceding note encroaching upon the jurisdiction of the suddha svara, so long as the originally located or ordained or the niyata sruti sthana of the suddha svara is retained the same need not be construed as a Vikrta svara. The position is explained thus, In the event of Nishada becoming Kakali by means of the nishada becoming Kakali by means of the nishada encroaching upon the three srutis falling under the judisdiction of shadja still shadja is only a Suddha svara in as much as the same retains its ordained sruti sthana or Niyata sruti sthana. (But it must be mentioned here that Sarngadeva viewed if differently. In the process of Kakalitva of Nishada the saaja became a two sruti vikrta and assumed the name of Achyuta Shadja. He calls it Achyuta because there is no falling down of Shadja from its original position With the advent of Kakali, of Nishada but the shadja is no longer a suddha svara for the reason that it has lost its Chatusruti interval which alone marks its suddhatva or Niyatatva. Thus, Sarngadeva the shadja was also a Vikrta at times i.e., in the process of Kaisiki Ni it was Chyut› Shadja and in the process of Kakalitva it was Achyuta Shadja).

Subbarama Deekshita is of the opinion that if any svara sheds off or loses its niyata sruti sthana and occupies either the sruti sthana of any other suddha svara or otherwise it is a Vikrta svara. (The essence of it is that any svara not sticking to its niyata sruti sthana is to be reckoned as a vikrta svara).

10. The Vikruti svaras are :
    1) Panchasruti Rishabha
    2) Shatsruti Rishabha
    3) Sadharana gandhara
    4) Antara gandhara
    5) Varali madhyama
    6) Panchasruti Dhaivata
    7) Shastsruti Dhirvata
    8) Kaisiki Nishada
    9) Kakali Nishada.

It may be observed here that shatsruti Rishabha and Sadharana gandhara are individually mentioned as Vikruti svaras because they are reckoned as two different notes though both of them identical in swarasthanas. The same is the case with shatsruti Dhatvatha and Kaisiki Nishada. But here one must be cautious why Subbarama Deekshitar has chosen to reckon Panchasruti Rishabha and Panchasruti Dhaivata as Viktra swaras though for quite some time the Panchasruti Rishabha and Panchasruti Dhaivata were identified with Suddha Gandhara and Suddha nishada respectively (from the days of Kamamatya) because to Subbarama Deekshitar the Panchasruti Rishabha and suddha gandhara were different swaras the former a Rishabha and the latter a Gandhara though for all practical purposes of svarasthana both were identical. The same is the case with the Panchasruti Dhatvata and Suddha nishada too. Venkatamakhin easily and comfortably avoided this critical juncture and ambiguity. He mentioned Vikrtaswaras only as five as follows :

Sadharana Gandhara
Antara gandhara
Varali madhyama
Kaisiki Nishada
Kakali Nishada

To him the Shatsruti Rishabha and Shatsruti Dhaivata were also automatically Vikrta swaras. But Panchasruti Rishabha and Panchasruti Dhaivata were not Vikrta swaras to Venkatamakhin.

because, they were Vikrtis only as rishabha and dhaivata respectively but as Suddha ga and Suddha Ni - they ceased to be vikrtas and were only Suddha. So according to Venkatamakhin one and the same svara must either be a suddha or Vikrta but not both. This is quite logical.

11) The following table gives the names of 22 srutis explained along with the seven suddha svaras and the nine vikrti svaras as given by Venkatamakhin in his Chaturdandi Prakasika.

Ni-Dha-Teevra	- 1
Kumudvati	- 2
Ni-Manda	- 3
Chandovati	- 4 - Sa
Dayavati	- 5
Ranjani	- 6
Ratika	- 7 - Ri
Raduri	- 8
Ri-Krodha	- 9 - Ga
Ga-Ri-Vajrika	- 10
Prasarini	- 11
Ga-Priti	- 12
Marjani	- 13-Ma
Kshiti	- 14
Rakta	- 15
Ma-Sandipini	- 16
Alapini	- 17-Pa
Madanti	- 18
Rohini	- 19
Ramya	- 20-Dha
Ugra	- 2
Dha-Kshobhini	22–Ni

12) In the table shown above the svaras indicated on the right of the sruti nomenclature and sruti numbers are the suddha svaras and the svaras indicated on the left of the sruti nomenclature and the sruti numbers are the Vikrta svaras (No such table is however given in the Chaturdandi Prakasika of Venkatamakhin).

13) From the above table it could be seen that in the ladder of 22 srutis the Kaisiki Nishada and Shastsruti Dhaivata occupy the first sruti. Kakali Nishada the 3rd sruti, Shadja the fourth, the Suddha Rishabha the seventh, the suddha and the panchasruti Dhaivata the ninth, Sadharana gandhara and the Shastsruti Rishabha the tenth, the Antara gandhara the twelfth, the Suddha Madhyama the thirteenth, the Varali madhyama the sixteenth, the Panchama the seventeenth, the Suddha Dhaivata the twentieth and the Suddha Nishada and the Panchasruti Dhaiata the twenty second srutis.

Varali madhyama is now known as Prati madhyama.

(But it should be noted that the prati madhyama with its frequency value 45/32 is to be located only on the 15th sruti sthana i.e., Rakta and the Varali madhyama of the present day is Tivra Prati madhyama with either 64/45 or 729/512 as the case may be is to be located on the 16th sruti sthana (Sandipini). Similarly the Antara Gandhara is to be located on the 11th sruti (Prasarini) and the Kakali Nishada or on the 2nd sruti (Kumudvati).

14) The Suddha svaras numbering seven and Vikrta svaras numbering nine thus sixteen are distributed over the 22 srutis. In the same way 12 svarasthanas have been fixed within the range of 22 svarasthanas have been fixed within the range of 22 srutis. It should be understood that though there are 16 svaras spread over the range of 22 srutis the svarasthanas are only twelve within the same range (The indication is that the 16 svaras are spread over the gamut of 12 svarasthanas which are all for practical purposes semitones. Some four svaras out of the 16 have no independent varasthanas. They are called bhinna svaras in Telugu).

These twelve svarasthanas are demonstrated on the stringed instruments like the Vina etc., as given below :

1) Suddha Rishabha (2) Suddha Gandhara or Panchasruti Rishabha (3) Sadharana gandhara or Shatsruti Rishabha (4) Antara Gandhara (5) Suddha Madhyama (6) Varali madhyama (7) Panchama (8) Suddha Dhaivata (9) Suddha Nishada or Panchasru

Dharvata (10) Kaisiki Nishada or Shassruti Dhaivata (11) Kakali Nishadh (12) Shadja* Because Madhya Sthayi Shadja speaks on the open string in the Vina (Sarani string) the svarasthanas from madhya sthayi suddha Rishabha are taken into account and the shadja is accounted from the Tara sthayi.

15) These svaras rather the positions of the svaras are fixed on the Veena by means of frets. They are comprised in 12 svarasthauas represented by 12 frets.

16) The sruti Veena illustrates as to how eaeh prakrti and vikrti svara is made up of how many srutis. This sruti veena is explained with reference to the Sarva raga Mela Veena in prevelance. Further the position or fretting is explained with particular reference to the notes of the madhya sthayi for the main reason that the frets producing the notes of the madhya thayi are comparatively larger for purpose of easy location and understanding. Two frets are to be fixed in between each of the 1st, 6th, 8th frets, one fret each in between 2nd, 4th, 9th and 11th. The 3rd, 5th, 7th, 10th and 12th will reveal themselves, apparently and consequently out of the arrangement mentioned above. All this has been explained by Venkatamakhin.

(It may incidentally be made clear at this juncture that the sruti Veena is first a ladder-like arrangement of the 22 srutis in an octave and the positions of Suddha (prakrti) and vikrti svaras are practically demonstrated by means of the fixation of frets accordingly so as to produce seven suddha (prakrti) svaras and nine vikrti svaras distributed over the 12 svarasthanas of the gamut).

5) Vadi - Samvadi - Anuvadi - Vivadi

"Vadisayah prayoge bahulo rajah yayostu madhyestuh
Dvadasavashtau srutayo matyau samvainau taustah
Eka srutyantaritau vivadinau vairinau mitho bhavatah
Anuvadinastu sesha bhrutya ittham yatharthaste"
(Ragavibodha).

1) Vadi : The amsa svara as the jiva svara in a raga which is put to profuse usage is Vadi-Vadi is compared to a King.

2) Samvadi - If any two svaras are separated from one another by eight or twelve srutis they are said to be samvadins to one another. Samvadi svara is compared to the minister to the King. Examples :

I. Swaraprakarana sloka - 2nd half of 144 and first half of 145 of Chaturdandi Prakasika.

"Sa mau sapau ridhauchaiva nigau samvadino mithah
Evam suddhasvareshuktah samvadinasvara nirnayah"
(Chaturdandi Prakasika)

Of the Suddha svaras sa-ma, sa-pa, ri-dha, ni-ga are samvadins to one another.

II. Sloka 147 of Swaraprakarana of Chaturdandi Prakasika
"Suddhascha madhyama suddha nishadas chaityubau svarau
Srutyashtakena ntaritavapi samvadinau na hi"
(Chaturdandi Prakasika)

Though the Suddha madhyama and suddha nishada are separated by eight srutis they are not to be reckoned as Samvadins to one another.

(At this juncture one cannot help making a passing observation on what has been mentioned above. Why and how are Suddha Madhyama and Suddha Nishada are not be reckoned as Samvadins to one another is one crucial question. Suddha madhyama is on the 19th sruti sthana (Marjani) and Suddha Nishada on the 22nd sruti sthana (Kshobhini). This is the ancient conception adopted by Venkatamakhin also. According to Bharata, any two svaras separated by 13 sruti antaras or 9 sruti antaras are samvadins to one another.

From the above point of view Suddha Madhyama and Suddha Nishada are by all means Samvadins to one another this pair-Suddha Madhyama-Suddha Nishada stands on the same footing of the other Suddha svara pairs sa-ma and ni ga as mentioned by Venkatamakhin himself in the latter half of sloka 144 of the same svara prakarana (first two slokas prior to this).

Further Venkatamakhin says that though the Suddha Madhyama and Suddha Nishada are separated from another by 8 sruti$_s$ they are not to be reckoned as Samvadins to one another. So does it mean that Venkatamakhin reckoned the 21st sruti sthana as the Suddha Nishada which is as a matter of fact an absolute truth and in line with current thought. The 8th sruti sthana from Suddha Madhyama (13th sruti) is only the 21st sruti sthana where the current chatusruti Dhaivata or the Suddha Nishada stands. But that was not to be to Venkatamakhin. Things were different. But, one thing, Suddha madhyama and the Suddha Nishada as per current understanding are not samvadis to one another,

III. Slokas 145, 146 of the svara prakarana of Chaturdandi Prakasika :

"Sadharanakhya gandhara kaisikakhya nishadayoh
Tathai vantara kakalyoh samvado vikruteshvapi
Suddharshebhena samvadi Varali madhyamastatha"
"Chaturdandi Prakasika"

Of the Vikrti svaras sadharana gandhara and Kaisika Nishada, Antara gandhara and Kakali Nishada and similarly suddha Rishabha and Varali Madhyama are samvadins to one another.

3) If any two svaras are separated by an interval of an eka sruti then they are to be reckoned as Vivadins to one another Vivadi is compared to the enemy.

Slokas - svara prakarana of Chaturdandi Prakasika.

"Rigau dhanicha suddheshu svarasyatham vivadinau

Sadharanantarau chaiva kaisiki kakali svarau
Mithau vivadinau jneyau vikruteshu svareshvapi"
(Chaturdandi Prakasika)

Among the Suddha svaras ri-ga and dha-n are Vivadins to one another. Among the Vikrti svaras sadharana gandhara as shatsruti Rishabha and Antara gandhara. similarly Kaisiki Nishada or Shatsruti Dhatvatha and Kakali Nishada are Vivadins to one another.

4) Anuvadi : The svaras that do not constitute vadi samvadi or vivadi are Anuvadi is compared to a servant.

5) If we analyse the above it could be understood that the Vivadi dosha could be felt in the following eight cases while singing the ragas derived from some of the 72 melas.

1) Ascending from Suddha Rishabha to Suddha Gandhara.
2) Descending from the Suddha Gandhara to Suddha Rishabha.

3) Ascending from Shatsruti Rishabha to Antara Gandhara
4) Descending from Antara Gandhara to Shatsruti Rishabha.
5) Ascending from Suddha Dha to Suddha ni
6) Descending from Suddha ni to Suddha dha.
7) Ascending from Shatsruti dha to Kakali Ni
8) Descending from Kakali Ni to Shasruti Dha.

If we sing the other svaras combining them in whichever way we desire there will not be the Vivadi dosha felt. On the other hand they will be wholesome and be quite conducive to ranjakatva

6) The arohana avarohana kramas incorporating the above 8 vivadi combinations are found in the first six melas of the first chakra, in the 6 melas of the 6th chakra that is 31st, 32nd, 33rd, 34th 35th and 36th melas, in the 6 melas, of the 7th chakra that is 37th, 38th, 39th, 40th, 41st and 42nd melas and again in the 6 melas or the 12th chakra that is the 67th, 68th, 69th, 70th, 71st, and 72nd melas. Further the first and sixth melas of the remaining 8 chakras i.e.,

7th and 12th melas of the 2nd chakra
13th and 18th melas of the 3rd chakra
19th and 24th melas of the 4th chakra
25th and 30th melas of the 5th chakra
43rd and 48th melas of the 8th chakra
49th and 54th melas of the 9th chakra
55th and 60th melas of the 10th chakra
61st and 66th melas of the 11th chakra.

take the arohana avarohana having the Vivadi combinations of svaras explained above. Thus the total number of melas taking such vivadi combinations of svaras are 40.

Tradition warrants the careful and cautious rendering of the 40 melas, with awareness of the lakshanas of vadi, vivadi. To counteract the vivadi effect one must avoid the usage of the Vivadi svaras as far as possible. Or the Vivadi effect could be nullified by a judicious combinations of the vadi, samvadi and anuvadi svaras there with appropriate embellishment or grace technically known as gamaka. The nerve of friendship comradeship or kinship must be brought out in its essence. All this could be negotiated only by those who are well-versed in tradition and convention. Otherwise much ruin would be caused to the required melody. This is the opinion of the great sages like Bharata, Matanga etc.,

(While analysing the concept of vadi, samvadi, anuvadi, vivadi one should be aware of the concept purely as a interrelationship between one note and the other. No swara can singly be samvadi anuvadi or vivadi by itself. Only the cencept of vadi is absolute any amsa svara put to profuse usage could be vadi

"Yo yatramsah ya tasya vadi"

It is only the inter-relationship in between any two notes that makes them samvadins, anuvadins and vivadins to one another. The expression 'one another' is very important of apprehension. Hence, "mithah is used in Sanskrit while defining the concept of samvadi, anuvadi and vivadi.

Further Sarngadeva and Venkatamakhin say that the two svaras separated by 8 or 12 srutis are samvadins to one another. No doubt they are only 8 or 12 intermediary notes (srutis). But it is not that the number of inter mediary notes in between that count more than the actual number of intervals in between.

Say for example sa-ma are samvadins and sa-pa. In the former case there are 8 srutis and 9 srutyantaras there. Shadja is on the 4th sruti chandovathi and madhyama on the 13th sruti (Mayana) The intervening 8 srutis are :

5, 6, 7, 8, 9, 10, 11 and 12. but, what about the interval between the 12th and the actual 13th sruti. That also should be taken into account to be very precise. Similarly, in the latter case i.e., between sa and pa there will be no doubt 12 srutis between the 4th sruti and the 17th sruti. But taking into account the interval between the 16th and 17th sruti it will be 13 sruti antaras. That is why Bharata and Dattila chose to define the Samvadi as follows

"Navaka trayodasantaratvena" (Bharata)

"Mithah samvadinau jneyau trayodasa navantarau" (Dattila)

The definition of Vivadi given as "Dvyantarantu Vivadivan" should be apprehended in the above light. The expression "Mithah is very precise, laconic and upto the point. All the rest of the intervals (which are not samvadi and vivadi are Anuvadins 'Atha anuvadinah seshah (Dattila.)

To give a very simple understanding of the vivadi it may be said that both the svarasthanas of one and the same svaras are vivadis to one another. Suddha Ri-Suddha ga (Chatusruti Ri)

Suddha dha - Suddha Ni (Chatusruti Dha)

Sadharana ga (shatsruti Ri) and Antara ga.

Kaisiki Ni (Shatsruti Dha and Kakali Ni).

It may further be pointed out that all the dvisruti intervals between any two notes do not make them vivadi to one another technically speaking, For example shadja - Suddha Ri

Kakali Ni-Shadja ; Prati madhyama - Panchama ;

Panchama - Suddha Dhaivata.

But, if the above pairs of notes are sounded simultaneously it may lead to a feeling of dissonance being experienced.)

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